

Spring 5-2012

A Performer's Guide to Six Song Cycles Composed Between 1959 and 2010 by Mississippi Composers

Sarah Hogrefe Mabary
University of Southern Mississippi

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Composition Commons](#), [Musicology Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Mabary, Sarah Hogrefe, "A Performer's Guide to Six Song Cycles Composed Between 1959 and 2010 by Mississippi Composers" (2012). *Dissertations*. 795.
<https://aquila.usm.edu/dissertations/795>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact Joshua.Cromwell@usm.edu.

The University of Southern Mississippi

A PERFORMER'S GUIDE TO SIX SONG CYCLES

COMPOSED BETWEEN 1959 AND 2010

BY MISSISSIPPI COMPOSERS

by

Sarah Hogrefe Mabary

Abstract of a Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

May 2012

ABSTRACT

A PERFORMER’S GUIDE TO SIX SONG CYCLES

COMPOSED BETWEEN 1959 AND 2010

BY MISSISSIPPI COMPOSERS

by Sarah Hogrefe Mabary

May 2012

This dissertation offers a performer’s guide to six song cycles by Mississippi composers, including the structure and form of the songs, possible poetic interpretations, and performance practice techniques. The song cycles addressed are Samuel Jones’s *Four Haiku*, Howard Keever’s *Dreams*, Raymond Liebau’s *Song Set I* and *Song Set II*, and James Sclater’s *Three Songs on Texts of Emily Dickinson* and *Songs from “Telephone Poles.”* For the purposes of this study, a Mississippi composer is defined as one who has a significant connection to Mississippi, either by birth or by having worked as a musician in the state for many years. Furthermore, each of these song cycles shares several commonalities that serve as limiting factors for this inquiry: none of these cycles has been included in the current literature on American art song; each cycle is written for voice and piano; and each contains poetry by published American writers. This performer’s guide to these six cycles provides the information necessary for curious musicians to sing, teach, and perform any of these song cycles.

COPYRIGHT BY
SARAH HOGREFE MABARY
2012

The University of Southern Mississippi

A PERFORMER'S GUIDE TO SIX SONG CYCLES

COMPOSED BETWEEN 1959 AND 2010

BY MISSISSIPPI COMPOSERS

by

Sarah Hogrefe Mabary

A Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved:

Maryann Kyle

Director

Joseph Brumbeloe

Kimberley M. Davis

Edward Hafer

J. Taylor Hightower

Susan A. Siltanen

Dean of the Graduate School

May 2012

ACKNOWLEDGMENTS

I would like to thank my colleague, friend, mentor, and committee chairman, Dr. Maryann Kyle, for her expertise, encouragement and support throughout the process of completing the Doctor of Musical Arts degree. I would also like to thank my committee members, Dr. Joseph Brumbeloe, Dr. Kimberley M. Davis, Dr. Edward Hafer, and Dr. J. Taylor Hightower for all of their constructive criticism and good advice.

Special thanks go to the Mississippi composers with whom I have worked during this dissertation: Dr. Samuel Jones, Dr. Howard Keever, Mr. Raymond Liebau, and Dr. James Sclater. Each one provided me with copies of his music and recordings, and each graciously has given of his time to answer numerous questions about his music. I am privileged to have had the opportunity to study, learn, and perform their songs and to write about their music.

TABLE OF CONTENTS

ABSTRACT	ii
ACKNOWLEDGMENTS	iii
LIST OF ILLUSTRATIONS	v
CHAPTER	
I. ART SONG AND POETRY	1
Introduction	
Art Song and Its Poetry	
The Poets	
II. SAMUEL JONES	14
Biography	
Four Haiku	
III. HOWARD KEEVER	26
Biography	
Dreams	
IV. RAYMOND LIEBAU	45
Biography	
Song Set I	
Song Set II	
V. JAMES SCLATER	61
Biography	
Three Songs on Texts of Emily Dickinson	
Songs from "Telephone Poles"	
Conclusion	
APPENDIXES	78
BIBLIOGRAPHY	94

LIST OF ILLUSTRATIONS

Figure

1.	Jones, "We are the Mighty Ones," mm. 1-2.	17
2.	Jones, "We are the Mighty Ones," mm. 13-17.	18
3.	Jones, "Old Rain, New Graves," mm. 17-20.	20
4.	Jones, "Old Rain, New Graves," mm. 21-23.	21
5.	Jones, "Asked of the Moon," mm. 1-5.	22
6.	Jones, "Asked of the Moon," mm. 13-17.	22
7.	Jones, "Asked of the Moon," mm. 21-22.	23
8.	Jones, "Migrant Bird," mm. 1-4.	24
9.	Jones, "Migrant Bird," mm. 11-13.	24
10.	Jones, "Migrant Bird," mm. 22-26.	25
11.	Keever, "The Dream Keeper," mm. 7-8.	30
12.	Keever, "Dream Variations," mm. 1-4.	32
13.	Keever, "Dream Variations," mm. 12-16.	33
14.	Keever, "Dream Variations," mm. 39-42.	33
15.	Keever, "Dreams," mm. 1-5.	34
16.	Keever, "Dreams," mm. 4-6.	35
17.	Keever, "Dreams," mm. 7-9.	35
18.	Keever, "Dreams," mm. 13-15.	35
19.	Keever, "Dreams," mm. 6-9.	36
20.	Keever, "As I Grew Older," mm. 1-3.	37
21.	Keever, "As I Grew Older," mm. 28-31.	38

22.	Keever, "As I Grew Older," mm. 40-42.	39
23.	Keever, "Love Song for Antonia," mm. 1-2.	40
24.	Keever, "Love Song for Antonia," m. 11.....	40
25.	Keever, "I Dream a World," mm. 4-6.	41
26.	Keever, "I Dream a World," mm. 17-18.	42
27.	Keever, "I Dream a World," mm. 36-39.	43
28.	Keever, "I Dream a World," mm. 1-3.	43
29.	Keever, "I Dream a World," mm. 43-45.	43
30.	Liebau, "The Cunnin' Little Thing," mm. 19-22.....	48
31.	Liebau, "The Cunnin' Little Thing," mm. 33-35.....	48
32.	Liebau, "The Cunnin' Little Thing," mm. 49-55.....	49
33.	Liebau, "With Trumpet and Drum," mm. 14-17.....	50
34.	Liebau, "With Trumpet and Drum," mm. 60-65.....	50
35.	Liebau, "The Doll's Wooing," mm. 12-18.	52
36.	Liebau, "The Doll's Wooing," mm. 46-49.	52
37.	Liebau, "The Doll's Wooing," mm. 85-87.	52
38.	Liebau, "The Doll's Wooing," mm. 42-23.	53
39.	Liebau, "Some Time," mm. 3-5.	54
40.	Liebau, "Some Time," mm. 15-17.	54
41.	Liebau, "Some Time," mm. 12-13.	55
42.	Liebau, "Some Time," mm. 36-41.	55
43.	Liebau, "When I Was a Boy," mm. 2-5.	58
44.	Liebau, "When I Was a Boy," mm. 47-50.	58

45.	Liebau, "When I Was a Boy," mm. 76-78.	59
46.	Sclater, "Most She Touched Me," mm. 13-17.	64
47.	Sclater, "Most She Touched Me," mm. 26-30.	64
48.	Sclater, "Most She Touched Me," mm. 43-46.	66
49.	Sclater, "Snow," mm. 6-9.	66
50.	Sclater, "Over the Fence," m. 5.	68
51.	Sclater, "Over the Fence," mm. 15-17.	68
52.	Sclater, "Thoughts While Driving Home," mm. 12-16.	70
53.	Sclater, "The Blessing," mm. 4-6.	71
54.	Sclater, "The Blessing," mm. 23-25.	72
55.	Sclater, "The Blessing," mm. 33-36.	73
56.	Sclater, "The Stunt Flier," mm. 32-34.	74
57.	Sclater, "In Zululand," mm. 7-10.	75
58.	Sclater, "In Zululand," mm. 50-53.	75
59.	Sclater, "In Zululand," mm. 65-68.	76

CHAPTER I

ART SONG AND POETRY

Introduction

A Performer's Guide to Six Song Cycles Composed Between 1959 and 2010 by Mississippi Composers addresses the following music: Samuel Jones's *Four Haiku* with poetry by John Stone, Howard Keever's *Dreams* with poetry by Langston Hughes, Raymond Liebau's *Song Set I* and *Song Set II*, both with poetry by Eugene Field, and James Sclater's *Three Songs on Texts of Emily Dickinson* and *Songs from "Telephone Poles"* with poetry by John Updike. For the purposes of this study, a Mississippi composer is defined as one who has a connection to Mississippi, either by birth or by having worked as a musician in the state for many years. Furthermore, each of these song cycles shares several commonalities that serve as limiting factors for this inquiry: none of these cycles has been included in the current literature on American art song; each cycle is written for voice and piano; and each contains poetry by published American writers.

This inquiry into six art song cycles by selected Mississippi composers is one contribution to the ongoing effort by scholars who have written American art song handbooks, including *Song: A Guide to Art Song Style and Literature*,¹ by Carol Kimball; *A Singer's Guide to the American Art Song 1870-1980*,² by Victoria Etnier Villamil; *American Art Song and American Poetry*,³ a two-volume work by Ruth Friedberg; *Art*

1. Carol Kimball, *Song: A Guide to Art Song Style and Literature*, rev. ed. (Milwaukee, WI: Hal Leonard, 2005).

2. Victoria Etnier Villamil, *A Singer's Guide to the American Art Song 1870-1980* (Metuchen, NJ: Scarecrow Press, 1993).

3. Ruth C. Friedberg, *America Comes of Age and Voices of Maturity*, vols. 1 and 2 of *American Art Song and American Poetry* (Metuchen, NJ: Scarecrow Press, 1981 and 1984).

Song in the United States, 1759-1999,⁴ by Judith E. Carman; and *Recent American Art Song: A Guide*,⁵ by Keith E. Clifton. The purpose of this dissertation is two-fold. The first goal, suggested by Villamil, is “to keep lesser known composers of our art song heritage...clearly identified for posterity.”⁶ Since the song cycles treated in this paper have not been addressed in the current literature on American art song, I have selected these cycles for inclusion. The second purpose of this dissertation is to offer singers and teachers a practical performing guide to these song cycles, including information on the poets and their poetry, the composers and their songs, and performance practice suggestions.

Art Song and Its Poetry

Many contemporary scholars, composers, and singers believe that the poetry is an equal partner with the music in the art-song genre. For example, composer John Duke states that the function of the poem is to suggest the musical mood, the rhythms employed in the song, and the melodic contour; he also proposes that the poem's form may be an inspiration for the musical structure of the song.⁷ He concludes his argument by stating, “I cannot help but feel that something very valuable to music will be lost if we cease to demand that in the art song in English the poetry should become an integral part of the music.”⁸ In other words, Duke believes that the poetry used in an art song should be inseparable from its music. Donald Ivey recognizes that although poetry and music retain

4. Judith E. Carman, William K. Gaeddert, and Rita M. Resch, *Art Song in the United States, 1759-1999* (Lanham, MD: Scarecrow Press, 2001.)

5. Keith E. Clifton, *Recent American Art Song: A Guide* (Lanham, MD: Scarecrow Press, 2008).

6. Villamil, xi.

7. John Duke, “Some Reflections on the Art Song in Music,” *American Music Teacher* 25:4 (February/March 1976), 26.

8. *Ibid.*, 29.

their independent characteristics, in an art song they can be made to function concurrently and work together to express the same idea.⁹ Writer Ruth Friedberg shares a similar opinion with Duke and Ivey, stating that the poetry and the music of an art song are integral parts of a whole. “The best songs are a true union between the individual characteristics of poetry and music, in which...neither is lost but each is fully realized in the other.”¹⁰ Because I have concluded that the poems contained in these six art song cycles are integral to their musical settings, this inquiry will include a discussion of the poets and the poetry used as a basis for the music.

A second reason to include a discussion of the poets and the poetry in a dissertation on art song cycles is because a nation's poetry is usually the inspiration for its art song. Friedberg postulates that “it is a fact well known to music historians that the great ages of song composition in all countries always follow, with a variable time lag, the great periods of lyric poetry.”¹¹ As evidence, she cites early German romantic poetry as a source of inspiration for *Lied* composers and the French Symbolists poets as a major influence on composers of the *mélodie*. In this country, she credits the American poetic renaissance as a source of inspiration among American composers of song.¹²

9. Donald Ivey, *Song: Anatomy, Imagery, and Styles* (New York: Free Press, 1970), 5.

10. Ruth C. Friedberg, *American Art Song and American Poetry: Volume I: America Comes of Age* (Metuchen, N.J.: Scarecrow Press, 1981), 17.

11. *Ibid.*, 1:5.

12. *Ibid.*

In its strictest sense, the American poetic renaissance began in 1912 when Harriet Monroe founded a magazine entitled *Poetry*.¹³ One of Monroe's main goals was to publish new poetry by unknown poets, including T. S. Eliot, Marianne Moore, Vachel Lindsay and Carl Sandburg. Much of this new poetry eschewed traditional poetic diction, style and forms; Monroe and her contemporaries attempted to avoid what they termed artificiality in poetry of the past.¹⁴ In its larger sense, the American poetic renaissance encompassed the discovery of progressive nineteenth-century American poets Walt Whitman and Emily Dickinson, the woman's suffrage movement, the Harlem Renaissance, and the rebellion against the archaic traditions of the Victorian era. This literary movement gave American poets the freedom to explore their individual voices and styles. Friedberg credits the American poetic renaissance with aiding the development of American art song as a genre, stating that “the flood of poetry which began to pour from American writers in the early twentieth century...provided the inspiration for the large body of American art song which followed, and which, in fact, is still being written today.”¹⁵

The song cycles selected for this study include poems by nineteenth- and twentieth-century American poets. Specifically, Samuel Jones set four haiku by his friend John Stone, while Howard Keever set six of Langston Hughes's poems from Hughes's jazz period. Raymond Liebau was inspired by the Victorian poetry of Eugene Field, and James Sclater selected poems by Emily Dickinson and John Updike. Since the

13. Horace Gregory and Marya Zaturenska, *A History of American Poetry, 1900-1940* (New York: Harcourt, Brace and Company, 1942), 141.

14. *Ibid.*, 145-146.

15. Ruth C. Friedberg, *American Art Song and American Poetry: Volume II: Voices of Maturity* (Metuchen, N.J.: Scarecrow Press, 1984), 5.

poems inspired these songs, a brief discussion of each of the poets and their poetry may assist singers in a deeper understanding of these song cycles.

The Poets

Eugene Field (1850-1895) was born in St. Louis, Missouri and was educated at Williams College in Massachusetts, Knox College in Illinois, and the University of Missouri. He began a career in journalism and worked in St. Louis, Kansas City, and Denver before moving to Chicago and taking a job at the Chicago Daily News, a position he kept until his death. Field also published a number of widely-read poetry books, including *A Little Book of Western Verse*.^{16, 17}

Most of the biographies of Field are memoirs written by his personal friends, including but not limited to Slason Thompson's two-volume work *Eugene Field: A Study in Heredity and Contradictions*,¹⁸ *The Eugene Field I Knew* by Francis Wilson,¹⁹ and *Eugene Field's Creative Years* by Charles H. Dennis.²⁰ As are typical of Victorian biographies, they attempt to paint a portrait of the subject through the writer's eyes. Because the writing is biased and facts are not documented using contemporary citation methods, readers should be aware of the limitations of these books. Robert Conrow states that Field scholarship is quite limited because Americans no longer share the values represented by Field's sentimental poetry.²¹ He contends that Field was a reflection of

16. Eugene Field, *A Little Book of Western Verse* (New York: C. Scribner's Sons, 1896).

17. "Field, Eugene," *Poetry Archive*, http://www.poetry-archive.com/f/field_eugene.html (accessed September 2, 2011).

18. Slason Thompson, *Eugene Field: A Study in Heredity and Contradictions* (New York: Charles Scribner, 1901).

19. Francis Wilson, *The Eugene Field I Knew* (New York: Charles Scribner 1898).

20. Charles H. Dennis, *Eugene Field's Creative Years* (New York: Doubleday, Page and Company, 1924).

21. Robert Conrow, *Field Days: The Life, Times and Reputation of Eugene Field*, 2 vols (New York: Scribner, 1974), 227.

the hopes of his contemporary Americans. “As such, they indicate not so much what people actually believed, but perhaps more importantly, what they wanted to believe and what they tenaciously wanted to avoid.”²² Regardless of the current critical assessments of Field’s poetry, some people still enjoy his writings; perhaps because they have a nostalgia for the past, or possibly because they have an affinity for Field’s poems. The eight poems that Raymond Liebau elected to set are typical of Field’s output; themes include nostalgia for childhood, devotion to family, fairy-tales for children, and loss.

Field’s contemporary, Emily Dickinson (1830-1886), continues to be the source of intense scholarly inquiry more than a century after her death. Early biographies of Dickinson depict her as a recluse. She was portrayed as a woman who observed and wrote about life with detachment, seeing “no further than her own garden and [having] no thought but for her own private joys and sorrows.”²³ Recent studies into Dickinson’s life dispel the myth of earlier years, offering evidence of her keen sense of observation, the depth of her education, and her knowledge of current events.²⁴ What is emerging through current scholarship is the portrait of a complex woman who shared her thoughts about the world through her poetry in a way that still resonates with people today.

Because of the depth and breadth of Dickinson scholarship, readers should refer to the many definitive sources for her biographical details, including Jay Leyda’s *The Years and Hours of Emily Dickinson*²⁵ and Richard B. Sewall’s *The Life of Emily Dickinson*.²⁶

22. Ibid., 4.

23. Richard B. Sewall, *The Life of Emily Dickinson* (New York: Farrar, Straus and Giroux, 1974), 1:9.

24. Ibid., 1:10.

25. Jay Leyda, *The Years and Hours of Emily Dickinson*, 2 vols (New Haven: Yale University Press, 1960).

For a survey addressing scholarship trends since 1988, *The Emily Dickinson Handbook*²⁷ is a collection of essays by leading international Dickinson scholars on topics including the historical context of her writings, her reception and influence, her manuscripts, and her letters. Also of note is Fred White's *Approaching Emily Dickinson: Critical Currents and Crosscurrents since 1960*,²⁸ which offers an analytical guide to Dickinson scholarship since 1955. White lists, analyzes, and points out the advantages of each of the most pertinent sources on a variety of sub-topics. For musicians, Carlton Lowenberg's *Musicians Wrestle Everywhere: Emily Dickinson and Music*²⁹ documents the inspiration she has continued to exert on composers, citing over 1600 entries of compositions based on the poet's writings. What this brief survey of Dickinson resources intends to show, however, is not simply the vast number of critical resources available on the poet. Instead, it reflects the broad appeal of Dickinson's poetry to "diverse audiences in terms of age, gender, class, country of origin and artistic taste,"³⁰ an appeal that continues through the present day for many composers and singers.

26. Richard B. Sewall, *The Life of Emily Dickinson*, 2 vols (New York: Farrar, Straus and Giroux, 1974).

27. Gudrun Grabher, Roland Hagenbüchle, and Cristanne Miller, eds., *The Emily Dickinson Handbook* (Amherst: University of Massachusetts Press, 1998).

28. Fred White, *Approaching Emily Dickinson: Critical Currents and Crosscurrents since 1960* (Rochester: Camden House, 2008).

29. Carlton Lowenberg, *Musicians Wrestle Everywhere: Emily Dickinson and Music* (Berkeley, CA: Fallen Leaf Press, 1992).

30. Jonnie Guerra, "Dickinson Adaptations in the Arts and the Theater," in *The Emily Dickinson Handbook*, ed. Gudrun Grabher, Roland Hagenbüchle, and Cristanne Miller (Amherst: University of Massachusetts Press, 1998), 388.

Mississippi composer James Sclater certainly has been drawn to Dickinson's poetry, for he has set at least twelve Dickinson poems in three separate cycles. For his *Three Songs on Texts of Emily Dickinson*, he uses poems of varying lengths and subject matter to provide contrast, while the reflectiveness inherent to the poems provides unity.

A product of a different century than Field and Dickinson, Langston Hughes (1902-1967) dedicated himself to making his living as a writer and wrote in a multitude of genres. Although his poetic output comprises a substantial portion of his oeuvre, he also published fiction, dramas, essays, opera libretti, and song lyrics. Another major contribution to literature was his translations of poetry from notable Cuban, Chilean, Haitian, and Spanish writers. Although Hughes traveled widely—to West Africa, Paris, and Italy, to name a few of the countries he visited—he made his home in Harlem, New York.³¹

For Hughes's comprehensive biography, readers should consult Arnold Rampersad's two-volume work, *The Life of Langston Hughes*.³² The first chapter of Richard Barksdale's *Langston Hughes: The Poet and His Critics*³³ offers a brief but thorough overview of the highlights of Hughes's life and literary career. Another resource for well-documented essays addressing specific themes in Hughes's works is titled, *Langston Hughes: The Man, The Art and His Continuing Influence*.³⁴

31. Arnold Rampersad, "Langston Hughes: The Man, The Writer, and His Continuing Influence," in *Langston Hughes: The Man, His Art, and His Continuing Influence*, ed. C. James Trotman (New York: Garland Publishing, 1995), 23-24, 29, 33.

32. Arnold Rampersad, *The Life of Langston Hughes*, 2 vols (Oxford: Oxford University Press, 1988).

33. Richard Barksdale, *Langston Hughes: The Poet and His Critics* (Chicago: American Library Association, 1977).

34. James C. Trotman, ed., *Langston Hughes: The Man, The Art and His Continuing Influence* (New York: Garland Publishing, 1995).

Hughes took as his literary themes the day-to-day struggles, the triumphs, and the dreams of African-Americans, and he wrote about these subjects in a variety of ways throughout his career.³⁵ For example, Hughes's first book of poetry, *The Weary Blues*,³⁶ celebrates the African-American experience. Hughes uses forms and language taken directly from music, specifically jazz and the blues, to describe the joy of life in Harlem, New York. In his second poetry collection, *Fine Clothes to the Jew*,³⁷ Hughes again describes African-American life in Harlem, but this time he concentrates on the gritty reality of the lower-class urban life. The disparate approaches that Hughes utilized to address the African-American experience garnered him both champions and detractors throughout the course of his career. A main point of contention between Hughes and one group of his critics, a group of upper-class African-Americans known as the "talented tenth," was their different viewpoints on racial integration. The "talented tenth" hoped to achieve integration by making African-Americans seem acceptable to and identical with white middle-class Americans. Hughes refuted this approach to integration in his 1926 essay, "The Negro Artist and the Racial Mountain,"^{38, 39} stating that the Negro should celebrate the beauty inherent in his or her own race instead of being ashamed of the differences between the African-American and the Caucasian.⁴⁰ Today, Langston Hughes's poetry continues to be relevant, not only because he used the forms and

35. Barksdale, 3-4.

36. Langston Hughes, *The Weary Blues* (New York: Knopf, 1926).

37. Langston Hughes, *Fine Clothes to the Jew* (New York: Knopf, 1927).

38. Langston Hughes, "The Negro Artist and the Racial Mountain," in *African American Literary Theory*, ed. Winston Napier, 27-30 (New York: New York University Press, 2000).

39. Barksdale, 3-4.

40. Hughes, "The Negro Artist and the Racial Mountain," 27.

rhythms of jazz and the blues, or because he wrote in a realistic way about the African-American experience, or because the dream motif in his writings was a consistent theme; but because through his poetry, he inspires individuals to work towards a better, more equitable world for all humanity.

The subjects of the six Hughes poems in Howard Keever's song cycle *Dreams* alternate between two of Hughes's main literary themes: the African-American experience and the dream motif. All the poems except one are from the years 1926-1930, commonly known as Hughes's jazz period. The exception is the final song in the cycle, "I Dream a World," which is an aria from the libretto Hughes wrote for William Grant Still's opera *Troubled Island*,⁴¹ which premiered at New York City Opera on March 31, 1949.⁴² A favorite of Hughes's poems, he often used "I Dream a World" as the conclusion to his public poetry recitations.⁴³

Harvard-educated writer John Updike (1932-2009) was a prolific writer of novels, short stories and poetry. Some critics cite the disintegration and eventual dissolution of his nineteen-year marriage in 1974 as a theme reflected frequently in his writings,⁴⁴ which explore God, death, and sex.⁴⁵ "The ambiguities of the flesh are what bring out the best in John Updike. His work constantly takes up the theme of man as the Adam who awakens to a knowledge of his fallen state and to a realization of the immensity of the

41. Arnold Rampersad, *The Life of Langston Hughes*, 2:25.

42. James C. Trotman, "For All the Kids to Come: The Troubled Island of William Grant Still and Langston Hughes," in *Langston Hughes: The Man, His Art, and His Continuing Influence*, ed. C. James Trotman (New York: Garland Publishing, 1995), 115.

43. Arnold Rampersad, *The Life of Langston Hughes*, 2:25.

44. Robert Detweiler, *John Updike*, rev. ed. (Boston: Twayne Publishers, 1984), 7.

45. Victor Strandberg, "John Updike and the Changing of the Gods," in *Critical Essays on John Updike*, ed. William R. Macnaughton (Boston: G.K. Hall, 1982), 182.

issues of good and evil.”⁴⁶ *Songs from “Telephone Poles”* by James Sclater contains four poems from Updike's book of poetry, *Telephone Poles and Other Poems*.⁴⁷ “Thoughts while Driving Home” is an ironic reflection on the evening's party; in “The Blessing,” the speaker compares images of rain with the act of lovemaking; “The Stunt Flier” is a parent musing on the form of her sleeping baby, and the last song, “In Zululand,” is a fanciful story about the inhabitants of Zululand. According to Updike critic George Searles, Updike frequently “juxtaposes unsettling images of the present with lyrical evocations of the American past,”⁴⁸ so the four poems set in Sclater's song cycles are typical of Updike's output since they contain disconnected and surprising images.

John Stone (1936-2008) was raised in Jackson, Mississippi and made his primary career as a physician. Stone was employed at Emory University in Atlanta, Georgia in a variety of positions that included Professor of Cardiology, Lecturer in English, and Assistant Dean for Emergency Medicine. His second and simultaneous career was that of poet. Although the two careers may seem non-related, Stone himself said, “The marriage of writing and the practice of medicine is a natural one, though it may not appear to be. The practice of medicine requires that one get to know people--and for me that's where the poetry comes from.”⁴⁹ Stone published multiple volumes of poetry, including *The*

46. Alice and Kenneth Hamilton, *The Elements of John Updike* (Grand Rapids, MI: William B. Eerdmans, 1970), 14.

47. John Updike, *Telephone Poles and Other Poems* (Greenwich: Fawcett Publications, 1968).

48. George J. Searles, “The Poorhouse Fair: Updike's Thesis Statement,” in *Critical Essays on John Updike*, ed. William R. Macnaughton (Boston: G. K. Hall, 1982), 231.

49. “John H(enry) Stone,” Contemporary Authors Online (Detroit: Gale, 2002), http://go.galegroup.com/ps/i.do?&id=GALE%7CH1000095590&v=2.1&u=mag_u_usm&it=r&p=LitRC&sw=w (accessed August 8, 2011).

Smell of Matches,⁵⁰ for which he won the Georgia Writer's Association Literary Achievement Award for poetry in 1972. Other volumes of Stone's poetry include *In All This Rain*⁵¹ and *Where Water Begins: New Poems and Prose*.^{52, 53} Primarily a poet for the people, Stone's contributions to the genre of American poetry have been reviewed rather than critically assessed. One such review comes from Ray Olson's recommendation of Stone's poetry from *Where Water Begins: New Poems and Prose*:

Stone, a physician, may be an amateur poet...but he isn't amateurish. He uses meter and rhyme very skillfully, and he knows how to involve us in the events of his life by saying what they were and how he experienced them rather than how he feels about them.... All are vivid, as if they were our experiences as well as Stone's, and perhaps they are.⁵⁴

Stone also presents vivid events and images in his four haiku that comprise Samuel Jones's song cycle, *Four Haiku*. Jones states about the poetry, "The four poems are true haiku, following the Japanese model both in form (three lines, with five, seven, and five syllables) and spirit (spare and rarefied, with something of an ironic twist at the end.) The resulting songs...quickly establish the mood of each poem."⁵⁵ Through their musical language, the songs also reflect the vivid images and experiences that Stone compellingly conveyed through his words.

50. John Stone, *The Smell of Matches* (Baton Rouge: Louisiana State University Press, 1988).

51. John Stone, *In All This Rain* (Baton Rouge: Louisiana State University Press, 1980).

52. John Stone, *Where Water Begins: New Poems and Prose* (Baton Rouge: Louisiana State University Press, 1998).

53. "John H(enry) Stone," Contemporary Authors Online.

54. Ray Olson, "Where Water Begins: Poems and Other Prose," Booklist 95.4 (Oct. 15, 1998), 389
http://go.galegroup.com/ps/i.do?&id=GALE%7CA55053404&v=2.1&u=mag_u_usm&it=r&p=LitRC&sw=w (accessed August 22, 2011).

55. Samuel Jones, "Composer's Notes on 'Four Haiku,'" 1.

The poetry of these six song cycles by living Mississippi composers reflects the variety that has been and continues to be the American experience. The Victorian mindset of Eugene Field now seems archaic to many critics and audiences, while Emily Dickinson's words have an immediacy that resonates with individuals across the globe. In describing the specific plight of the African-American and the universality of dreams, Langston Hughes captures both themes in his rhythmic jazz poetry. John Updike juxtaposes evocative images in order to surprise and challenge audiences, while John Stone engages his readers as if they were participants as he recounts firsthand experiences and emotions. Though none of these poets thematically or technically relates to each other, each reflects his or her unique experience as an American, and each has inspired a composer to celebrate and illuminate that particular experience through song.

CHAPTER II

SAMUEL JONES

Biography

Composer, conductor and teacher Samuel Jones was born in 1935 in Inverness, Mississippi, graduated from high school in Jackson, Mississippi and earned his undergraduate degree from Millsaps College. Jones completed his formal education at the Eastman School of Music, earning both the Master of Arts and Doctor of Philosophy degrees in composition. His catalog of symphonic works is extensive and includes three symphonies. Additionally, Jones has written works for chorus and orchestra, an opera and an oratorio. At the time of this publication, Jones has written five art songs: the cycle *Four Haiku* for mezzo-soprano and piano and a setting of Elizabeth Barrett Browning's sonnet, "How Do I Love Thee?" A complete biography of Dr. Jones can be found at <http://samueljones.net/longbio.html>.

Four Haiku

Four Haiku uses the poetry of John Stone, a Jackson, Mississippi native who became an award-winning writer, a practicing physician, and a teacher.⁵⁶ Jones and Stone were classmates and friends in both high school and at Millsaps College. They collaborated on a commission by Millsaps for its centennial celebration, resulting in a choral symphony, Jones's Symphony No. 2, "Canticles of Time."⁵⁷ Jones selected four of Stone's haiku for this song cycle and first set them for chamber ensemble and voice in 1959. Jones wrote the voice and piano version in 1961; it was premiered in Alma,

56. "John Stone," *The New Georgia Encyclopedia*, <http://www.georgiaencyclopedia.org/nge/Article.jsp?id=h-775>, (accessed July 8, 2011).

57. Samuel Jones, "Composer's Notes on 'Four Haiku,'" 1.

Michigan that same year under the original title, *Four Haiku for Americans*.⁵⁸ Campanille Press published the voice and piano version in 1991 under the composer's revised title *Four Haiku*. The song cycle is now out of print but scores and recordings are available from the composer.

Four Haiku is comprised of brief songs with no recurring or unifying motives from song to song. Even so, they work well as a cycle because of the contrast among images, thematic content, and moods of both the poetry and the music. Jones pointed out that these four haiku have “something of an ironic twist at the end,”⁵⁹ and he has used each haiku's poetic content and imagery to inform the musical structure of each song. Performers may note, however, that Jones followed traditional English phrase structure in his construction of melodic phrases rather than adhering to the formal haiku poetic structure of three lines with five, seven, and five syllables per line, respectively. In other words, Jones did not break his musical phrases in the same places the lines of poetry break. For the texts of John Stone's haiku, refer to Appendix B on page 79.

Jones's harmonic vocabulary is often quartal, and unordered sets make several appearances in the cycle. Despite using modern harmonic vocabulary, Jones uses traditional forms and melodic contours, making it accessible to many singers and audiences. It is approximately eight minutes long, ranges from A3 to F#5, and sits in an appropriate tessitura for mezzo-sopranos. The musical writing and subject material is appropriate for mature collegiate singers. Singers may experiment with vocal colors throughout this cycle, for the differing affects of the poems suggest a variety of emotions that can be reflected in the voice. Also, because of the independent nature of the piano

58. Samuel Jones, e-mail message to author, January 9, 2012.

59. Samuel Jones, “Composer's Notes on 'Four Haiku,’” 1.

part, *Four Haiku* requires a pianist who is willing to act as the singers' partner rather than simply as an accompanist.

Jones marks *allegro marziale* at the beginning of the first song in the cycle, "We are the Mighty Ones," so the militant effect is apparent immediately in this through-composed song. The marshal tone of the text is further reflected in the piano prelude and postlude, which evokes the sound of horn calls by employing fourths and fifths over a descending bass line based on a whole tone scale, shown in musical example 1.



Figure 1. Jones, "We are the Mighty Ones," mm. 1-2.

In his musical setting, Jones repeats the text of the haiku, "See our guns, our bombs," and adds the adjective "mighty" before each repetition: "our mighty guns, our mighty bombs," and so forth. By repeating the text and adding the modifier, Jones intensifies the insistence of the speaker and implies the desperation of the statement. To add to the effect, the composer writes an *accelerando* into the music in measures 13-16 by truncating the note values. The ironic twist occurs at the words, "our broken fingernails." At this point in the song, the piano part, which has been in constant movement during the first sixteen measures, sustains a cluster chord as the singer declaims those words. The

accelerando with its repeated text and truncated note values, the cluster chord in the piano, and the ironic twist of the poetry are shown in the musical example.

13

migh - ty guns, our migh - ty bombs, our migh - ty guns, our migh - ty bombs, our migh - ty guns, our

13

f *p* *cresc.*

(♩.=♩)

15

our bro - ken fin - ger - nails.

15

sfz

Figure 2. Jones, "We are the Mighty Ones," mm. 13-17.

The four-measure piano postlude echoes the opening material of the song, but instead of restating the postlude in the same fashion (*forte*), Jones marks it *piano*. The dynamic indication of the piano during the last three measures of the song should mirror the singer's shift in attitude following the ironic twist. Taken as a whole, then, the music and the poetry portray a mood of bravura based on brute strength until the ironic twist, when the posturing of the singer is revealed as a sham.

The singer and pianist should select a tempo that is not too fast, for the *allegro* must be strong and march-like rather than hurried or rushed. Also, the tempo should

remain steady throughout the song because the composer has written the *accelerando* into the score. Lastly, the singer should take care to project the text clearly in measures 13-14 despite the shortened note values. These two measures can be used to set the tempo for the entire song; when a singer can clearly yet quickly declaim the text of measure 14, she will have arrived at her appropriate *allegro marziale*.

Stone's poem, "Old Rain, New Graves" either is set at a graveside in the rain or is a remembrance of such an event. The images in Stone's poem are compelling in their immediacy, and Jones has captured the meaning of the poetry effectively. In fact, the composer substantiates the interpretation of this song as an attempt to deal with grief, stating that this poem "was one of the poet's several responses to the premature death of his father."⁶⁰ Unceasing motion in the piano along with its primary use of descending leaps evokes the image of falling rain, while the voice declaims the text in a melodic contour that features ascending leaps to represent musically the singer's attempt to emerge from a struggle with grief. Also, Jones uses quartal harmonies in both the voice and piano to capture the starkness of the scene. The composer's dynamic indications are the key to this brief through-composed song. Jones marks the piano prelude *pianissimo* with one brief *sforzando* passage before the singer begins *mezzo-piano* as she sings the words, "We turn through old rain/from new graves." From its beginning through measure 15, the song's affect should be one of quiet brooding, as if the performers were contemplating the meaning of death. In the last beat of measure 16, the mood changes; here octave G's in the piano represent the tolling of the funeral bell. The crescendo from *forte* to *fortissimo* occurs in the span of one beat for the singer and serves as both a sudden outburst and as the emotional climax of the song, shown as musical example 3.

60. Samuel Jones, "Composer's Notes on 'Four Haiku,'" 1.

17 *f* *ff*

As if death were not enough

17 *ff*

* # #

Figure 3. Jones, "Old Rain, New Graves," mm. 17-20.

The ironic twist of the poem occurs in the last two words for the singer, “comes life.” It is as if the singer is angry that any life or happiness exists on the earth during her time of grief. Also, the layering of images is masterful. In Stone’s poetry, death and rain are the realities that directly contrast with life; but in the music, Jones juxtaposes rain with death and life. Jones accomplishes the juxtaposition by placing two transformations of the descending rain motive in the piano under both the words “death” and “life,” shown in measure 18 of example 3 (“death”) and in measure 21 of musical example 4 (“life”).

Figure 4. Jones, "Old Rain, New Graves," mm. 21-23.

Performance practice considerations in this song are straightforward. The singer should avoid using a harsh tone to portray the grief, bitterness, and anger of the poetry; instead, warmth and depth to the vocal sound are an effective contrast to the sparse piano harmonies. The tempo marking *moderato semplice* should be determined by the eighth note, which should remain steady throughout the song. Lastly, there are several strong dissonances between the piano and the voice; for example, at the downbeat of measure 22, seen in the preceding musical example, the singer has an A# against both an A natural and a G natural in left hand of the piano, so the singer must be confident in the correct pitches.

In the third song, "Asked of the Moon," Jones offers a lyrical melody in its entirety first in the piano introduction, measures 1-12; then the voice takes up the same melody as the piano weaves a countermelody over an almost identical accompaniment. For comparison and contrast, excerpts from the piano prelude and from the corresponding melodic material are given in Figures 5 and 6.



Figure 5. Jones, "Asked of the Moon," mm. 1-5.

Figure 6. Jones, "Asked of the Moon," mm. 13-17.

For the first time in this song cycle, the ironic twist of the poem at the words, “are the stars asleep?” is not musically highlighted by a change of musical texture, figuration or dynamic marking. Instead, the composer gives few indications that the poem has an emotional development. In fact, the dynamic markings indicate the static nature of the song. The piano part is marked *pianissimo*, while the voice is marked *piano*. The only other indications are accents that Jones notates over the repeated appoggiatura A-flat, which descends to G natural, in the bass line in measures 9-11 and again in measures 21-24, shown in measures 21-22 in the following musical example.

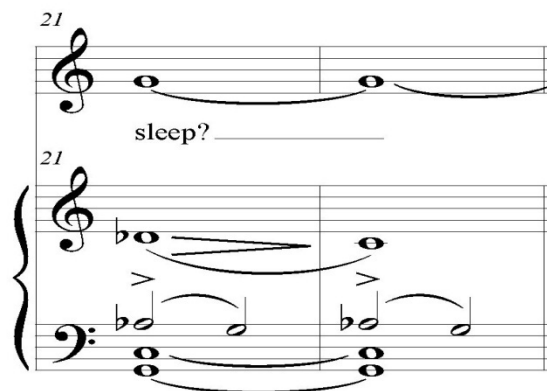


Figure 7. Jones, "Asked of the Moon," mm. 21-22.

The primary consideration in this song is for both pianist and singer to continue a consistent atmosphere throughout the song. The pianist should find a way to execute the accented appoggiaturas without disrupting the mood of contemplation. Concurrently, a singer should choose a vocal color that she can keep consistent throughout the song in order to convey the static emotional nature of the poetry and the music.

The concluding song in Jones's cycle, "Migrant Bird," portrays a mood of awe and wonderment at the marvels of nature. In the composer's words, "I used swooping phrases, irregular rhythms, and fluttering figurations to suggest the eternal mystery of the flight and the journeys of birds."⁶¹ This song contains a motive presented in a variety of octaves and rhythmic transformations that serves as a text-painting device for the journeys of birds. The motive is stated in measure 1, modified in measures 2-3, fragmented at the end of measure 3, and rhythmically transformed in measure 4. The voice also takes up the motive when it enters in measure 11, but once again it is melodically transformed to add musical variety. The opening of the song with the melodic motive in the top voice of the right hand of the piano with its many variations

61. Samuel Jones, "Composer's Notes on 'Four Haiku,'" 1.

evoking the image of birdsong. Also, Jones indicates a freeing of the rhythmic motion with his marking *meno mosso*. The texture change at the ironic twist of the poem is shown in the following musical example.

22 *Meno mosso* *f*

Who? Who? Who is your na - vi - ga - tor?

mp *pp* *p*

* *Leo.* * *Leo.* * *Leo.* *

Figure 10. Jones, "Migrant Bird," mm. 22-26.

One consideration in "Migrant Bird" is the frequency of meter changes, including 3/8, 5/8, 6/8, 7/8, 8/8, 9/8, 11/8, 12/8, 2/4, 3/4, and 4/4. Fortunately, the composer clearly indicates that the eighth note should remain constant, so there is no ambiguity in the treatment of the changing meters. Another difficulty a singer may encounter when singing this song is the clear projection of the text on the closing word of the song, "navigator," shown in the last two measures of the preceding musical example. The composer puts the primary and secondary stress of this word in the proper places, but he adds a *fermata* over the final syllable. In order to make the word as clear as possible and to preserve the proper word stress, a singer should refrain from accenting it even though it is marked with a *fermata*.

In each of the songs in the cycle *Four Haiku*, the composer has written beautiful melodic lines that suit the emotional content of the poetry, and his accompaniments serve

to both intensify and to clarify the poetic affects. In other words, *Four Haiku* by Samuel Jones is a superb song cycle for mezzo-soprano.

CHAPTER III

HOWARD KEEVER

Biography

Music theorist and composer Howard Kever was born in 1954 in Atlanta, Georgia. He began his college career at DeKalb Community College (now known as Georgia Perimeter College) and then transferred to the Eastman School of Music where he earned his B. M. degree in Theory. Kever completed his M. M. in Composition and his Ph.D. in Theory at Florida State University. Since 1985, he has served as Professor of Music at the Winters School of Music at William Carey University in Hattiesburg, Mississippi, where he primarily teaches music theory. Kever states that his compositional career is a practical one: he composes when commissioned.⁶² He has been commissioned to write sacred works for several churches across the Southeast and has fulfilled three commissions from the Mississippi Music Teachers Association (MMTA).⁶³

When Kever accepted his most recent commission from MMTA in 2010, he contacted his friend and frequent musical collaborator Leo Day to ask if he would be willing to participate in this project. Day, who formerly served on the voice faculty at William Carey University, currently holds the positions of Adjunct Professor of Voice at the University of West Florida and Minister of Music at Olive Baptist Church in Pensacola, Florida. When Day agreed to participate, Kever decided to write a song cycle to fulfill the MMTA commission. Tenor Day and pianist Ellen Elder premiered *Dreams* at the MMTA state convention at the Delta State University campus in

62. Howard Kever, interview by author, Hattiesburg, MS, January 17, 2012.

63. Howard Kever, e-mail message to author, January 18, 2012.

Cleveland, Mississippi in November 2010. Scores and a complete recording of the live performance are available from Keever.⁶⁴ Unfortunately, Day was unavailable for comment on the song cycle when I contacted him for input into this project.

The selection of the poetry was a collaborative effort between composer and singer. Keever had asked Day if he had a particular poet in mind, so Day sent Keever several of Langston Hughes's poems. From the poems Day suggested, Keever chose six because he felt those particular poems were "colorful, rhythmical and musical."⁶⁵ Also, the six songs share the same titles as the Hughes's poems: "The Dream Keeper," "Dream Variations," "Dreams," "As I Grew Older," "Love Song for Antonia," and "I Dream a World." The composer said he responded to the rhythm and vitality of the texts: "the jazz nature of Hughes's poetry made it easy to set to music;"⁶⁶ and in order to reflect the jazz nature of these Hughes poems, Keever used compositional techniques frequently associated with jazz and the Blues throughout the cycle. For example, he uses blue notes in the first song, syncopated rhythms in the second song, a walking bass in the fourth song and Blues influences in the fifth. Also, Keever advises pianists that "the piano part is very expressive. Use of *rubato* and a free feeling should be assumed."⁶⁷ Because of the jazz influences present in this music, singers are expected to improvise within the style and may add pitch bending, scoops, slides, and other appropriate creative musical touches to put a personal stamp on each performance. For singers unfamiliar with jazz and the Blues, multiple resources are available. Suggested works are *The Cambridge*

64. Howard Keever, interview by author, Hattiesburg, MS, January 17, 2012.

65. Ibid.

66. Ibid.

67. Ibid.

Companion to Blues and Gospel Music,⁶⁸ which offers a brief history of the genres as well as a chapter on vocal expression; and *Jazz* by Gary Giddins and Scott DeVeaux,⁶⁹ which offers a comprehensive history of the genre. For practical examples of improvisational techniques found in jazz and the Blues, readers may consult chapter ten of *Jazz Improvisation*⁷⁰ and chapter two, part five of *Interpreting Popular Music*.⁷¹ By balancing the demands of the traditional art song cycle with the improvisational elements of jazz and the Blues, performers should be able to achieve a tasteful blending of the genres in *Dreams*.

Keever states that his compositional technique has been influenced by the music of Debussy, Hindemith, and Stravinsky and their twentieth-century manipulations of tonal music. These musical influences can be seen in *Dreams*, specifically in the transformation of motives. In fact, the repetition, transposition, and transformation of motives is a key style characteristic of the compositional technique Keever uses in *Dreams*, so I will cite specific examples of motivic manipulation in the discussions of the individual songs. Keever states that the cycle is tonal in the loose sense of the word but admits that he often creates ambiguity by using quartal harmonies. For example, he often writes seventh chords containing suspended fourths instead of using the third above the root. Keever also uses harmonic progressions that recur both within a song and from song to song, so that both the individual songs and the cycle as a whole have “a sense of

68. Allan Moore, ed., *The Cambridge Companion to Blues and Gospel Music* (Cambridge: Cambridge University Press, 2002).

69. Gary Giddins and Scott DeVeaux, *Jazz* (New York: W.W. Norton and Company, 2009).

70. Trent P. Kynaston and Robert J. Ricci, *Jazz Improvisation* (Englewood Cliffs, N.J.: Prentice-Hall, 1978).

71. David Brackett, *Interpreting Popular Music* (Cambridge: Cambridge University Press, 1995).

harmonic continuity through small and large scale harmonic progressions.⁷² Overall, the cycle centers around F minor, a key Keever selected because he feels it has a gravitas appropriate to the themes in Hughes's poetry. Musical examples, however, will come from the low key, centered around D minor, since the composer himself transposed the cycle for the recital preceding this project and gave permission to use examples from the low key.⁷³

Dreams

In "The Dream Keeper," the speaker reminds listeners that dreams should be allowed to flourish and grow in a place where the world cannot touch them. Keever sets this brief poem in A B B' form. He repeats the second half of Hughes's poem for the B' section, using melodic material that is stated first in the B section, then repeated up a major second for the B'. Keever uses text-painting on the word "blue," for both times the word is set to a blue note, in this case D-flat over C in the bass, shown in its first incarnation in the following musical example.

The musical score for measures 7-8 of "The Dream Keeper" is presented in two systems. The top system shows the vocal line in treble clef, starting with a measure rest (marked '7') followed by the lyrics "That I may wrap them in a blue cloud - cloth" and ending with "A -". The bottom system shows the piano accompaniment in grand staff (treble and bass clefs). The right hand features a melodic line with eighth and sixteenth notes, including triplets and a final triplet marked "molto rit.". The left hand provides a harmonic foundation with chords and a bass line, including a triplet marked "p" and a final triplet marked "molto rit.". Dynamic markings include *mf* and *p*. The key signature has one flat (F minor), and the time signature is 4/4.

Figure 11. Keever, "The Dream Keeper," mm. 7-8.

72. Howard Keever, interview by author, Hattiesburg, MS, January 17, 2012.

73. Ibid.

Performers should take the indicated metronome marking of the quarter note equals about 50 as the underlying pulse but should remember that this first song calls for *rubato*. For example, Keever marks *ritardando* on beat 4 of measure 1, followed by an *a tempo* on the downbeat of bar 2. He indicates *molto rit.* on beats 3-4 of measure 8 followed by another *a tempo* at measure 9. The *fermata* at bar 13 serves the same purpose as the *molto rit.* in bar 8: the end of the measure should slow down, not speed up into the following bar. The *a tempo* should be observed immediately on the downbeat of bar 14. The use of *rubato* combined with the slow tempo give a deliberate feel to this song, which is in keeping with the serious affect of the poem.

“The Dream Keeper” lends itself to adding scoops and slides to emphasize the jazz influence present in this art song. A singer easily may add scoops in the following places because of the connecting vowels: in measure 2, between “me” and “all;” in measures 8-9, between the syllables of “a-way;” and in measures 10-11, between “the” and “world.” In measures 8-9 and 10-11, the scoops will be effective when the singer uses the [u] to form the “w” sound so that the change in pitches is carried on vowels. A singer also may choose to add a downward slide between the two syllables of the word “dreamer” in measure 4. Lastly, Keever put an eighth note rest between “rough” and “fingers,” so a singer may use the rest to elongate the [f] and highlight the alliteration of the poetry.

The poem “Dream Variations” describes the desire of an African-American to be allowed a free existence; he wants “To fling my arms wide/In the face of the sun.” A concurrent theme in this poem is the celebration of the African-American beauty, which Hughes compares to the gentle, tender night, “Black like me.” The eighth note should remain constant throughout the song despite the frequently-changing meters: 2/4, 3/4,

4/4, and 5/4. There are two prominent motives in this song. The first is the continuous walking bass line in the piano part, shown in its original D minor form in the following musical example.

Quick ♩ = 154

The musical score consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Quick' with a quarter note equal to 154 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The instruction 'no pedal' is written below the bass line. The word 'To' is written below the vocal line in the fourth measure.

Figure 12. Keever, "Dream Variations," mm. 1-4.

The second motive is a refrain found in the vocal line. The two primary statements of the vocal refrain are given as examples 13 and 14, which show the refrain stated and then transposed. In these examples, the reader may also notice the transformation of the walking bass line in the piano accompaniment. Keever has made slight rhythmic alterations to the bass line, and he also has shifted the tonal center from the D minor of the opening of the song to E-flat major in measures 12-16 and C major in measures 39-42.

12 *mp*

Then rest at cool eve - ning Be - neath a tall tree. While

p legato

with pedal

Figure 13. Keever, "Dream Variations," mm. 12-16.

39 *p*

Rest at pale eve - ning. A tall slim tree,

p legato

with pedal

Figure 14. Keever, "Dream Variations," mm. 39-42.

In "Dream Variations," it is important to observe the textural alternations that Keever marks in this song. The "with pedal/legato" sections, which are highlighted in Figures 13 and 14, should be very smooth to give a marked contrast to the "no pedal" sections, illustrated in Figure 12. Although Keever does not give specific instructions to the singer in the "no pedal" sections, the melody and text benefit from a quasi-staccato treatment, highlighting the contrast between the legato sections. Also, pianists should note that measures 20-23 should have the same feeling as the "no pedal" sections in measures 1-4 and 46-end, but they do require a little pedal to execute the slurred figures in the right hand.⁷⁴ "Dream Variations" is not a laborious song, although the melody line

74. Howard Keever, interview by author, Hattiesburg, MS, January 17, 2012.

is full of leaps of a fourth, leaps which can be awkward to sing. Singers should practice this song slowly to ensure pitch accuracy. Once a singer has learned the melody, however, the melody should sound effortless and should reinforce the joyful affect of the poem.

The third song shares the cycle's title, "Dreams." One of Hughes's more famous poems, Keever uses text-painting and biting dissonances to set the text, which reminds listeners that if a person allows his dreams to wither, then life becomes bitter and useless. This brief song is in modified strophic form. The A section begins and ends in D minor, while the A' section begins in D minor but shifts tonality during the four-bar coda and ends on an ambiguous E-flat¹¹ chord.

Keever uses two main unifying devices in this song. One unifying device is the piano motive, found in measures 1-4. Keever restates the first two measures of the motive in measures 9-10. In measures 16-17, he both fragments and transposes the motive, using only the material from measure 1. The opening piano motive stated in measures 1-4 that Keever fragments and transposes during the course of the song is illustrated in the following musical example.

Very Slow ♩=52

mp

Hold fast to dreams

p *espressivo*

Figure 15. Keever, "Dreams," mm. 1-5.

The second unifying device occurs in the melody and highlights the similar thematic content, word choice and verse structure of Hughes's poem. Keever uses three melodic fragments, a b and c, positioned ab to form the first verse and ac to form the second verse. These three melodic fragments are shown in Figures 16, 17, and 18.



Figure 16. Keever, "Dreams," mm. 4-6.

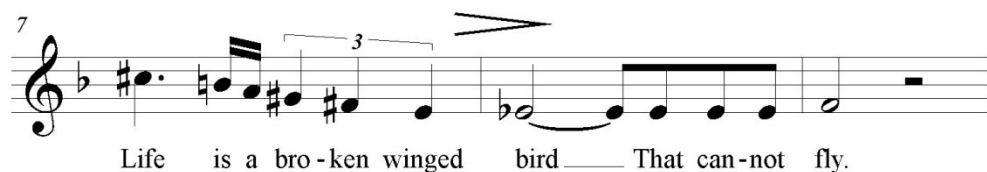


Figure 17. Keever, "Dreams," mm. 7-9.

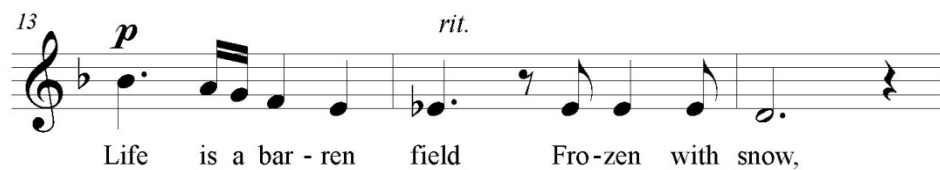


Figure 18. Keever, "Dreams," mm. 13-15.

"Hold fast to dreams/For when dreams die" becomes the a unit and is illustrated in figure 16; the word "go" replaces the word "die" in the second verse, but the melodic writing is identical. Also, the two melodic fragments labeled "a" are ascending phrases and do not contain significant dissonances between the voice and the piano. In contrast, the b and c melodic fragments are both descending ones and are set over dissonant cluster chords. In other words, Keever uses contrasting melodic and harmonic devices to capture

the emotional content of Hughes's poetic lines. Musical example 19 shows the end of the "a" melodic fragment in measure 6 followed by the "b" fragment over the dissonant cluster chords in the piano.

6

For when dreams die Life is a broken winged bird That can not fly.

mp *p*

Figure 19. Keever, "Dreams," mm. 6-9.

Performers have several phrasing and interpretation choices in "Dreams." In terms of phrasing, Hughes's poetic lines are short, so Keever musically joins several of the lines together. Specifically, in example 19 the reader can see that he joins three lines of poetry in the first verse: "For when dreams die/Life is a broken winged bird/That cannot fly." Phrasing options include singing the entire musical phrase in measures 6-9 without a breath, breathing after each line of poetry, or joining two lines of poetry. Yet another phrasing option is to carry over from measure 6-7, crescendo as marked, and breathing after the word "Life." An advantage to breaking after the first word of that poetic line is that the break highlights the subject of the metaphor. Regardless, as long as the singer is able to observe Keever's dynamic markings, any of these choices are valid ones.

Another expressive choice a singer has is whether to use continuous vibrato. If a singer wants to use straight tone, a technique frequently used in the jazz idiom, an appropriate place to employ straight tone is on the closing line of the poem, "Frozen with

snow,” which Keever sets twice at the end of the song. A singer may use straight tone only once or both times this poetic line is set; or he may choose to use straight tone on one specific word of the poetic line in order to deliver the text in a nuanced way.

“As I Grew Older” is a through-composed song that contains three main sections, each of which uses different piano accompaniments to interpret the text. The song begins with a walking bass line underneath syncopated chords in the right hand, while the melody of the opening section employs speech-like rhythms and a limited range as the speaker tries to remember his forgotten dream from long ago. As he remembers his dream, “bright like the sun,” at the end of the first section, the melody’s range and dynamic level increases. The opening of “As I Grew Older” is given in the following musical example.



Figure 20. Keever, "As I Grew Older," mm. 1-3.

The second section of the song begins at measure 21 as the poem introduces the wall that blocks the light of the poet’s dream. The piano ceases its walking bass line and instead moves to syncopated chords in both hands, ascending from E4 to D6, perhaps representing the rising of the wall. In the vocal line, Keever reuses several melodic fragments from the first section with one main exception. At the words “Shadow. I am black. I lie down in the shadow.,” shown in musical example 21, the texture and melodic writing change dramatically, serving to highlight the contrast between the brightness of the speaker’s dreams and the darkness of the shadow.

28 *mp*

Sha-dow. I am black. I lie down in the sha-dow. *3*

p

8^{vb}

Figure 21. Keever, "As I Grew Older," mm. 28-31.

As the reader can see, Keever uses sustained chords in the piano underneath *Sprechstimme* notation in the vocal line. Due to the composer's markings, these three bars obviously must be different from the rest of the song. Keever stated that these measures were to be half spoken, half sung, paying attention to the up and down inflection notated.⁷⁵ What is important, however, is for singers to avoid making this passage sound artificial; instead, they should strive to make the text as clear and as emotionally honest as possible. In the third and final section, the poet wants to "break through this wall," "find my dream," "shatter this darkness," and "break this shadow into a thousand lights of sun." Keever uses three devices to indicate the mood of urgency in this last section of the song. The first is the tempo change, from the quarter note equals 112, to the quarter note equals 126; the second is a texture change as the piano begins continuous triplet eighths in its right hand; the third is the higher tessitura of the vocal line. All three devices that Keever uses to indicate the urgency of both the music and the poetry are illustrated in the following musical example.

75. Howard Keever, interview by author, Hattiesburg, MS, January 17, 2012.

Figure 22. Keever, "As I Grew Older," mm. 40-42.

After the closing lines of the poem, “To break this shadow/Into a thousand lights of sun!,” the piano continues the emotional content of the poetry with arpeggios ascending from G#5 to C#6 and then finally to a single, sustained whole note G#6. It may seem with the energetic piano postlude that Keever is implying that the singer has achieved his dream. Ambiguity returns before the song ends, however; Keever transposes the walking bass line from the opening six measures of the song and uses it as closing material to give a rounded form to this song.

A singer faces two challenges in this song. The first challenge is finding an effective way to produce the *Sprechstimme*. The second challenge is pacing, for this song builds slowly in intensity from beginning to end. For example, the second section is several dynamic levels softer than the ending of the first section, but nevertheless the singer must find a way to build the emotional intensity consistently throughout the song, regardless of the indicated volume level.

In the Blues-inspired “Love Song for Antonia,” the speaker reaffirms his commitment to his lover, even if his love remains unrequited. Syncopation and four against three in both the piano and the voice add to the Blues feel. Also, Keever reflects the nonchalant mood of the poetry by using a recurring 12/8 ostinato bass line in the

piano, shown in musical example 23.



Figure 23. Keever, "Love Song for Antonia," mm. 1-2.

The composer alternates between lyrical, legato phrases and speech-like, *quasi-staccato* phrases to provide contrast. The legato passages should be measures 3-5, 8-10, 13-15, 18-22, measures 25 (beat 2) through 26, and 29-33. The *quasi-staccato* passages should be measures 6, 11, 16, 17, 24, 25, and 34. Although only the first passage (measure 6) contains the marking *quasi-staccato*, Keever agrees that similar treatment of the similar passages is a valid approach.⁷⁶ Measures 27 and 34 both lend themselves to either the legato or staccato interpretation, so a performer may choose his preference. One example of the *quasi-staccato* passages is illustrated in the following example.

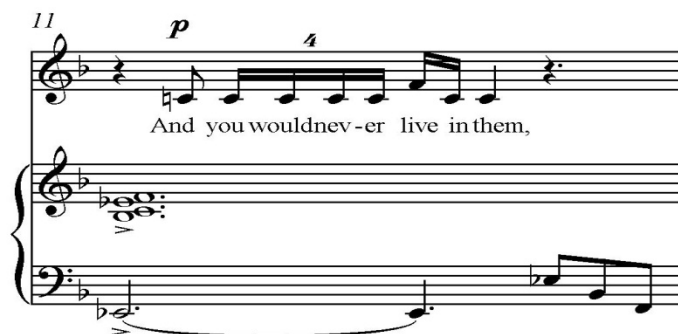


Figure 24. Keever, "Love Song for Antonia," m. 11.

76. Howard Keever, interview by author, Hattiesburg, MS, January 17, 2012.

Another interpretative choice a singer has involves scoops and straight tone, two techniques that can be found in the Blues. All of the legato passages mentioned in the previous paragraph contain many words that lend themselves to scooping. For example, appropriate places for scoops include measure 3, “if;” measure 9, “all;” measure 15, “hopes;” and measure 27, “houses.” Furthermore, the *quasi-staccato* passages mentioned in the previous paragraph lend themselves to straight tone. By using scoops and straight tone in appropriate places, a singer can find an approach to this song that melds art song and the Blues in an effective way.

“I Dream a World” serves as the final emotional and poetic climax to the song cycle. In the poem, the speaker dreams of a world where all humanity is equal and “every man is free.” Like the fourth song, “As I Grew Older,” the sixth song, “I Dream a World” is through-composed, has three clear sections, and closes with musical material from its opening. In the first section, the speaker states his dream for the world, “I dream a world where man/No other man will scorn.” In the opening section of the song, Keever exclusively uses only two melodic units, units which Keever then repeats, rhythmically shifts, and transposes throughout the course of the song. The two melodic units from the first section of the song are illustrated in the following two musical examples.

4 *f*

I dream a world where man No oth - er man will

Figure 25. Keever, "I Dream a World," mm. 4-6.

Figure 26. Kever, "I Dream a World," mm. 17-18.

In the second section, the speaker repeats his dream using more specific language, "A world I dream/Where black or white/Whatever race you be/Will share the bounty of the earth." Kever reflects the intensification of the poetic images in the change in piano texture; specifically, he employs continuous sixteenth notes to give a forward momentum to this section. He also changes the melodic content, weaving ascending and descending melodic phrases between the recurrences of the second melodic unit.

The closing section of "I Dream a World" offers an example of Kever unifying the entire cycle by reusing a motive from an earlier song. Specifically, the piano accompaniment from measure 1 of the third song, "Dreams," is fragmented, repeated, and transposed in the final song of the cycle, "I Dream a World." For comparison, Figure 15 on page 34 shows the piano motive from "Dreams," while Figure 27 shows its transformation in the last song of the cycle.

36 *p* *cresc.*
And joy, like a pearl, At-tends the needs

Figure 27. Keever, "I Dream a World," mm. 36-39.

Another feature of this song is the recurring piano accompaniment that Keever uses within the opening and closing measures of the song, giving the song a rounded form. Musical example 28 shows the opening piano theme and example 29 shows the last appearance of the piano theme, which also contains the second melodic unit transposed and rhythmically shifted.

Maestoso ♩=70
f

Figure 28. Keever, "I Dream a World," mm. 1-3.

43 **Adagio** ♩=60 *ff*
Of such I dream, my world!

Figure 29. Keever, "I Dream a World," mm. 43-45.

“I Dream a World” begins over a D minor tonal center and moves through multiple key areas, but the ending settles solidly in D major and gives tonal closure to this song and to the entire cycle. This last song is straightforward, for Keever clearly marks all dynamic and tempo changes for performers. Therefore, the main concern is for a singer to produce the text clearly and project the hopeful affect of Hughes’s poem.

At approximately 15 minutes in length, *Dreams* is a superb choice for use in the studio and on recitals. Keever’s innovative blending of the jazz idiom with the art song format may appeal to young college singers who are new to the traditional repertoire. Furthermore, Hughes’s poems are of high artistic caliber, and many singers and audiences find his poetry to be a source of inspiration. There are three themes within the poetry in this song cycle: love, dreams, and the African-American experience in the United States before the Civil Rights movement. The song cycle in its entirety is most appropriate for African-American male singers due to the poetic content of “Dream Variations,” “As I Grew Older,” and “Love Song for Antonia.” Keever has no objection, however, to lifting selected songs from this cycle for use in the studio and on recitals.⁷⁷ The first, third and sixth songs, “The Dream Keeper,” “Dreams,” and “I Dream a World” form a cohesive set both musically and thematically for performers of any ethnic background or gender.

In my own study of and rehearsals for *Dreams*, I have found that engaging with the music and the poetry continues to be a satisfying experience; also, audiences have given me positive responses to this song cycle. Because Keever’s music has been artistically rewarding for me as well as popular with audiences, I highly recommend this song cycle.

77. Howard Keever, interview by author, Hattiesburg, MS, January 17, 2012.

CHAPTER IV

RAYMOND LIEBAU

Biography

Raymond Kurt Liebau was born in Racine, Wisconsin in 1937; eight years later his family moved to Florida. He earned both his B.M. and his M.M. in Piano Performance at Florida State University where he studied under the Hungarian pianist, composer and conductor Ernst von Dohnanyi. He completed doctoral coursework at Washington University in St. Louis but did not finish the degree. Liebau was an active composer while employed by the University of Mississippi (Ole Miss) in Oxford as Assistant Professor of Piano from 1969-1999. When composition professor Arthur Kreutz retired from Ole Miss, Chairman Jim Coleman assigned Liebau to teach composition in addition to his piano responsibilities.⁷⁸ Although now retired from academia, Liebau continues to perform and compose. Liebau has written three song cycles for voice and piano has an extensive catalog of solo piano and choral compositions. *Song Set I* and *Song Set II* both use poetry by Eugene Field, a published American early twentieth-century poet.⁷⁹ Liebau first learned of Field's poetry while teaching in St. Louis when one of his students wrote a song based on the Field poem "Little Boy Blue." Liebau is moved by Field's poetry because he thinks many of the poems have an underlying mood of sadness, so he found other Field poems that he liked. "I chose those poems and made sets out of them."⁸⁰

78. Raymond Liebau, telephone interview with author, December 15, 2011.

79. "Music and More," <http://musicnmorebyrn.com/Index.html> (accessed July 11, 2011).

80. Raymond Liebau, telephone interview with author, December 15, 2011.

Song Set I

Song Set I is a twenty-minute cycle of five songs Liebau wrote in 1988. The composer dedicated it to Betty Jane Grimm, a voice professor at Florida State University, but he states that he did not write it with any particular singer's voice in mind. During his undergraduate years, Liebau accompanied many voice students in Grimm's studio, and he credits her with giving him his knowledge of the voice and for his wife Ruth Liebau's "effortless singing."⁸¹ Soprano Maryann Kyle premiered *Song Set I* in 1989 at The University of Southern Mississippi,⁸² scores and the live recording of the premiere are available from the composer or from his website.⁸³

Song Set I ranges from A3 to G5; there are passages with a low tessitura (A3 to G4) in sections of the first and fourth songs, which might pose a volume or projection problem for some singers. In general, however, this set can be successfully sung by sopranos or lyric mezzos. The most important issue when approaching this cycle is a singer's connection to the text. Field's poems reflect the Victorian idea that the home and family was the center of a woman's life. While many people still share the idea that home and family is of prime importance, there are others who will not feel a connection to Field's poetry. For the singers who find this connection, Liebau's cycle is a charming addition to a recital. Three of the five songs are playful or narrative in character, while the other two songs have a deeper emotional content. The first song is a lullaby, where the mother sings her baby to sleep; she narrates her baby's typical day in the second song, and in the fourth song she tells her child a fairy tale. The third song juxtaposes the joy

81. Raymond Liebau, telephone interview with author, December 15, 2011.

82. Ibid.

83. "Music and More," <http://musicnmorebyrnr.com/Index.html> (accessed July 11, 2011).

and comfort an older mother finds in playing music with young children with her grief at having lost one of her own children. The mother sings of her love for her infant in the final song, telling us that her child will not understand the depth of her love for him until he becomes a parent himself. The singer should be able to alternate between plainly communicating the stories of songs one, two and four and effectively projecting the emotional content of songs three and five with maturity and honesty.

“So, So, Rock-a-by So!” alternates between 6/8 and 2/4. The chords in the piano are non-functional, setting a quiet, static mood appropriate to the text, which is a mother's lullaby to her child. The melodies in the A and A' sections center around the note D, despite the fact that the key signature Liebau selects indicates G major. The melody of the B section centers around F major and uses the simple meter 2/4. It is marked almost twice as fast as the opening, so it must be more energetic than the opening. Throughout this song, Liebau crafts music that avoids the pull of tonic until the very end of the song, which concludes with a G major chord. Although reminiscent of a lullaby, the singer must remember that this is in fact an art song that only mimics a lullaby, so she must choose a volume that can be heard in a recital hall while keeping the quiet mood of the song intact. Musical phrases throughout the song correspond to the lines of poetry, so places to breathe are obvious.

Liebau uses chromatic third relationships in “The Cunnin’ Little Thing,” which narrates a baby's typical day. This song requires that both singer and pianist channel the energy of a toddler into the music and capture the mood of joy that can be inspired by a child. The composer sets the A section in cut time and alternates between C and E major as the poem talks about the baby’s constant movements throughout the house. Also, the asymmetrical piano part in the opening of the song suggest the erratic movement of a

toddler. The juxtaposition of E major in measures 19-21, the return to C major in measure 22, and the asymmetrical piano accompaniment in measure 22 are shown in the following musical example.

19

freely a tempo

Till she's had her fill The cun-nin' lit-tle thing!

19

mp mf

Figure 30. Liebau, "The Cunnin' Little Thing," mm. 19-22.

When the poem discusses the interaction between the baby and nature, Liebau shifts the meter to 9/8 for a pastoral feel. Despite the key signature, this section centers around B-flat, shown in the following musical example.

33

Bye;"

33

legato mf

12 8

12 8

12 8

Figure 31. Liebau, "The Cunnin' Little Thing," mm. 33-35.

To close the song, Liebau sets the opening melody in 3/4 time instead of cut time, preserving the triple time of the second section but returning to the simple subdivision of the opening section. He also changes the piano texture underneath the opening melody.

The purpose of the shift in meter and texture is to mimic a lullaby, for at this point in the poem it is baby's bedtime. The return of the A' section in C major in simple triple meter with the change in the piano part is illustrated in the next figure.

The musical score for Figure 32 is written for voice and piano. It is in the key of C major and 3/4 time. The score covers measures 49 to 55. The vocal line (top staff) begins with a whole rest in measure 49. In measure 50, the lyrics "When ba - by goes a - rock - ing" are sung. The piano accompaniment (bottom staff) consists of a right hand with chords and a left hand with a simple bass line. The dynamic marking *mp* (mezzo-piano) is indicated in both staves.

Figure 32. Liebau, "The Cunnin' Little Thing," mm. 49-55.

"With Trumpet and Drum" uses rhythmic and melodic motives to mimic the sound of trumpets and drums, a type of musical onomatopoeia. In the first part of the poem, the singer tells how the children make music: "With big tin trumpet and little red drum/Marching like soldiers, the children come!" The voice and piano exchange dotted-eighth/sixteenth note figures that represent the trumpet and eighth/quarter note figures that represent the drum. Musical example 32 shows the interplay between the piano and the voice. The melody begins with the trumpet motive, "Tan-ta-ta, Tan-ta-ta," and then moves to the drum motive, "With a rat-a-tat-tat," while the piano begins with the drum motive in measure 14 and echoes the trumpet motive in the right hand at the end of the musical example.

14
 f Tan - ta - ta, Tan - ta ta, With a rat - a - tat - tat.

Figure 33. Liebau, "With Trumpet and Drum," mm. 14-17.

In the B section, the piano continues the rhythmic motive of the A section while the melody becomes more lyrical as the singer remembers her deceased child. She tells the children of her memory, "So come; though I see not his dear little face/And hear not his voice in this jubilant place." As the singer reminisces about her child, the piano continues to echo the beating of the drum as the melody uses longer note values, predominantly quarter note triplets; both can be seen in the following musical example.

60
 Ah me! but a love that is sweet - er than
 mine hold - eth my boy in its keep - ing to - day!

Figure 34. Liebau, "With Trumpet and Drum," mm. 60-65.

The A' section is truncated, but it reuses both text and music from the beginning in order to close this song with familiar musical material. To offer a clear interpretation of this song, performers should highlight the contrasting elements within the song. Specifically, the singer and pianist should make the rhythmic features of the A section very sharp, following the composer's instructions, "March-like" and projecting the joy the singer feels in the present moment. The B section should be legato in both the piano and voice to effectively communicate the contrast in both text and music in this section. Furthermore, Liebau marks it "quietly," as the singer sadly remembers her child. The A' section should return to the sharp rhythms and joyful mood of the beginning of the song.

At 147 measures, "The Doll's Wooing" is the longest song in this cycle and is a narrative poem that tells the child's tale of a raggedy doll who falls in love with and marries a prim and proper French doll. Liebau uses three main types of musical material to give variation to the singer's role as narrator. When the singer talks about the female doll, the melody is waltz-like; when the singer describes the male doll, the melody contains square rhythms; and when the singer describes how the male doll falls in love with the French doll, the melody contains quarter note triplet figures. Performers should highlight the differences among the three types of musical material in order to add contrast to this narrative song. As illustrations, the three main types of melodic material Liebau uses to add variety and characterization to this song are given as Figures 35-37.

12 *mf* lit-tle French doll was a dear lit-tle doll tricked out in the sweet-est of dress-es;

Figure 35. Liebau, "The Doll's Wooing," mm. 12-18.

46 *mp* stock-i-net doll, with one arm and one leg had once been a hand-some young fel-low,

Figure 36. Liebau, "The Doll's Wooing," mm. 46-49.

85 *cresc.* list-ened so long and he list-ened so hard that a-non he grew ev-er so *dim.*

Figure 37. Liebau, "The Doll's Wooing," mm. 85-87.

Liebau also uses a refrain to set the recurring words of the poem, “Mamma!” which seem to be the only words the French doll can utter. The singer should explore different ways of portraying this music so she can properly follow Liebau’s instructions for each recurrence: “Anxiously,” “Coyly,” “Plaintively,” and finally “Freely.” An example of the “Mamma!” refrain is given in example 38.

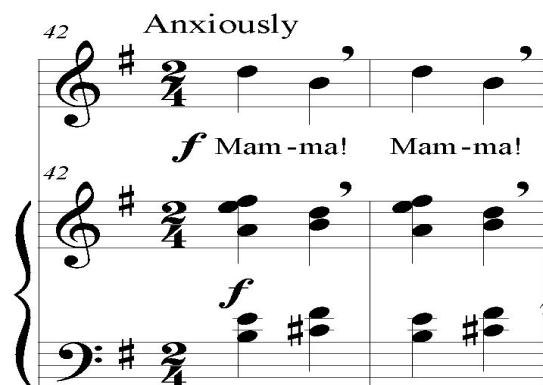


Figure 38. Liebau, "The Doll's Wooing," mm. 42-23.

The fifth and final song of the cycle, “Some Time” uses strophic variation to set this emotional poem by Field. The speaker is writing a letter to her child which she intends to keep hidden until her death. The letter tells of the depth of her love for her child, a love only a parent can know. The A and A’ section center around C major in both the piano and the voice, and the emotional content of the music seems to reflect the love she feels. For the second section, Liebau uses motivic transformation and a change of key to highlight the change in poetic mood. The poem suggests the mother's death, contains many dissonances between the piano and the vocal line, and centers around C minor. The similarities between the piano and the melodic writing styles in the first and second verses of the song, as well as the contrast in modality between the C major and the C minor sections, is illustrated in the following two musical examples.

3
Last night, my dar-ling, as you slept, I thought I heard you sigh, And to your

Figure 39. Liebau, "Some Time," mm. 3-5.

15
Some-time, when in a dark-ened place where oth-ers come to weep, Your eyes shall

Figure 40. Liebau, "Some Time," mm. 15-17.

Finally, Liebau uses motivic transformation in the recitative-like section of the refrain that closes each verse of the poem, “You are too young to know it now/But sometime you shall know.” This singer should experiment with a variety of ways to interpret this material so that it sounds different each time, for the composer marks each of the three refrains “freely.” The first statement of the refrain and the final (third) statement showing the motivic transformation are given for reference.

12 freely

f You are too young to know it now, But some-time you shall *p* know.

Figure 41. Liebau, "Some Time," mm. 12-13.

36 freely

You are too young, You are too young to know it now, But some-time

f *mp*

39

some - time you shall know.

p *rit.* *dim.* *pp*

Figure 42. Liebau, "Some Time," mm. 36-41.

In *Song Set I*, Liebau uses chromatic third relationships, non-functional harmonies in the piano part, and frequently-shifting meters. Despite using multiple twentieth-century techniques, the graceful melodic lines of the songs move mostly by step or small leaps, and Liebau uses standard song forms throughout this cycle, including song form and strophic variation. This cycle does not require virtuosity from either pianist or singer, despite having ambiguous tonal centers and frequent dissonances between the voice and piano lines, so these songs can be effective teaching tools for young singers who want to explore an expanded harmonic language through music that is not difficult to prepare or memorize.

Song Set II

Song Set II was commissioned in 1989 by the Mississippi Music Teachers Association; baritone Dwight Coleman and pianist Raymond Liebau performed the cycle's premiere at the 1989 MMTA State Convention at Mississippi State University. Following the premiere, Coleman and Liebau recorded *Song Set II*.⁸⁴ Both the score and the recording are available from the composer or from his website.⁸⁵ *Song Set II* contains three songs, uses syllabic text-setting exclusively and is ordered fast-slow-fast in terms of tempo. Liebau alternates between using the piano accompaniment as a specific character and as a descriptive commentary on the texts. The unifying element of the cycle is childhood: the first two songs are memories of childhood and the third is a children's story. The first two songs are in A B A' form; the last is through-composed.

"Grandma's Prayer" is the first song in the cycle. A cursory reading of the poetry might make one question why a man would sing about sewing, but in this instance the

84. Raymond Liebau, telephone interview with author, December 15, 2011.

85. "Music and More," <http://musicnmorebyrnr.com/Index.html> (accessed July 11, 2011).

performer must remember the title, “Grandma’s Prayer,” and treat this text as a memory of a matriarch’s favorite saying. Set in G major over a C pedal point, the piano part alternates between a continuous eighth-notes and hymn-like chords. The melody is straightforward in both its rhythmic and melodic content, for it contains mostly even note values with few dotted rhythms and is fashioned mostly out of steps and thirds with the occasional fifth. Phrases are approximately four bars, and at the composer’s marking of the half note at 100, logical places for a singer to breathe are obvious both musically and in terms of text; furthermore, phrase length should not pose a problem. Field’s poem contains the following rhyme scheme for its three verses: verse 1, abab; verse 2, cdcd; and verse 3, efef. All of Field’s rhymes are perfect, despite the spelling of the word “breeches” in the third and final verse. Field chooses the word “breeches” instead of “britches,” but a singer should remember that both words contain the short [ɪ] sound instead of the long [i] sound, making “stitches” a perfect rhyme with “breeches.”⁸⁶

In the second song, “When I Was a Boy,” Liebau uses tonal ambiguity to set the nostalgic mood of the text. The first verse of the poem correlates to the A section of the song and describes the charm of the attic where the speaker slept as a boy. The melody moves mostly by ascending steps and vacillates between D major and B minor over cluster chords built on the note D, shown in the following musical example.

86. *The Oxford English Dictionary*, 2nd ed., s.v. “breeches.”

2

Up in the at-tic where I slept when I was a boy, a lit-tle boy,—

2 *p*

Ped.

Figure 43. Liebau, "When I Was a Boy," mm. 2-5.

The B section sets the second verse of the poem, which recalls the speaker's boyhood dreams for the achievements he hopes to accomplish in his adult life. The melody contains more ascending leaps than the A section, and the piano writing changes to mimic horn calls. The harmonies in the voice and piano center around B-flat for the first line of the poem; Liebau adds A-flats first to the vocal line and then to the piano. The harmonies finally settle on C major for the climax of the song, "when manhood's clarion seemed to call." Both the music and the text of the B section work in tandem to project a triumphant mood to this portion of the song. Example 44 illustrates the movement to C major and the mimicking of horn calls in the piano accompaniment.

47

man-hood's clar-ion seemed to call - - -

47 *cresc.* *ff* 3 3

Figure 44. Liebau, "When I Was a Boy," mm. 47-50.

Musically, the A' section returns to the tonal vacillation between D major and B minor while the text asks the moon to return, “bringing her tide of dreams to sweep all the crosses and griefs of the years away.” The melody ends pianissimo on the note B over the cluster chord based on D in the piano, leaving the ending of the song, illustrated in example 45, as ambiguous as the beginning of the song.

76

I was a boy, a lit - tle boy!

76

dim. rit. pp

Figure 45. Liebau, "When I Was a Boy," mm. 76-78.

Liebau captures the haunting mood of this sad poem by Field in “When I Was a Boy,” which serves as a strong anchor to *Song Set II*. Singer and pianist may choose to approach this song like a Baroque da capo aria to intensify the emotional content of the sections. Many singers think of the da capo aria in layers: the A section contains one affect, and the B section offers a different perspective on the same affect. The return to the opening material should be layered with knowledge of the emotional intensity from both the A and B sections so that the aria is a journey, not a static return to the opening material. “When I Was a Boy” is a song that benefits by the process of emotional layering.

“The Duel” is a fanciful tale of a cat and dog fight witnessed by the Old Dutch Clock and the Chinese Plate. According to the witnesses, “the truth about the cat and pup

is this: they ate each other up.” Liebau has the singer alternate between song and speech to narrate the story, and the piano serves as accompaniment in some places and as the ticking of the Dutch Clock in others. This song does not require virtuoso skills from either singer or pianist. Rather, it needs a singer who will commit to the ridiculous nature of the story and convey the text in a dramatic fashion.

Song Set II is approximately ten minutes in length; and with its quiet ending, it is more appropriate to program it in the middle of a recital instead of at the end. Also, Liebau sanctions the excerpting of song(s) from the set if a performer does not want to program the entire set. Although Liebau did not specify a particular voice type for this cycle,⁸⁷ it is well-written for baritones both in range, from A2 to G4; and tessitura, approximately A3 to D4. The ability for a singer to relate to the texts is another factor to consider when approaching this song cycle. Since the subject is childhood memories, the composer has superimposed his personal perspective on the subject matter through the music. The singer also must be able to interpret the poems and then communicate his perception of the text and the music to audiences in a compelling way.

87. Raymond Liebau, telephone interview with author, December 15, 2011.

CHAPTER V

JAMES SCLATER

Biography

Prize-winning composer James Sclater was born in Mobile, Alabama, in 1943. He earned his B. M. and his M. M. degrees from The University of Southern Mississippi and completed his Doctor of Musical Arts Degree in Composition at the University of Texas at Austin.⁸⁸ For forty years, Sclater held the position of Professor of Composition at Mississippi College. In addition to his teaching responsibilities, his musical pursuits included composition and playing professionally as clarinetist for the Mississippi Symphony.⁸⁹ Sclater has an extensive catalog of works, including published and unpublished compositions for orchestra, chorus, band, solo instruments, instrumental ensembles, voice and film.⁹⁰ In terms of art song, Sclater prefers to compose cycles, although he has written several songs that stand alone. Early in his compositional career, he preferred to set Emily Dickinson poetry; but in 1995, Sclater began to write his own texts or use public domain texts for his art songs because he was unable to secure permission from the James Agee estate to use copyrighted words in *Witness to Matters Human and Divine*.⁹¹ Sclater will also set texts that singers bring to him since his compositions are usually a collaborative effort between himself and the performer.

88. "James Sclater," <http://jamessclater.com/biography.html> (accessed July 25, 2011).

89. James Sclater, interview with author, Clinton, MS February 7, 2012.

90. "James Sclater," <http://jamessclater.com/biography.html> (accessed July 25, 2011).

91. James Sclater, interview with author, Clinton, MS February 7, 2012.

When asked which composers Sclater credits as musical influences, he replied that he is influenced by “everything I’ve ever heard.”⁹² Sclater went on to comment that he writes music he wants to hear using a wide variety of styles. For example, in his cycle *Reflections*, written for Viola Dacus and chamber orchestra in 2010, Sclater states he used conservative harmonies because he thought that style of musical writing suited the affect of the text,⁹³ while the two cycles presented in this paper predominantly use dissonant, non-functional harmonies. Sclater states his preference is for conservative melodies that are gracious to sing and allow for clear text projection. “It is frustrating as a composer to hear your music sung and not be able to understand the words,”⁹⁴ so Sclater avoids an extremely high tessitura in his vocal music. He does not object to a singer transposing his music up or down a third, for he would rather “hear it than have it sit on the shelf.”⁹⁵

In his book *Musicians Wrestle Everywhere: Emily Dickinson and Music*, Carlton Lowenberg documents two song cycles by James Sclater on texts by Dickinson,⁹⁶ but he omits a third cycle, *Three Songs on Texts of Emily Dickinson*; a discussion of Sclater’s third song cycle on Dickinson’s poetry follows.

Three Songs on Texts of Emily Dickinson

Sclater’s *Three Songs on Texts of Emily Dickinson* share several features which unify the cycle. One unifying feature is the poetry. Despite the fact that the subjects of the poems vary, each of the poems is a reflection by the speaker. Another unifying

92. James Sclater, interview with author, Clinton, MS, February 7, 2012.

93. Ibid.

94. Ibid.

95. Ibid.

96. Carl Lowenberg, *Musicians Wrestle Everywhere: Emily Dickinson and Music* (Berkeley, CA: Fallen Leaf Press, 1992), 87.

feature of the cycle is that each song features a through-composed melody with frequent leaps of fourths, fifths and sevenths. All of these songs consistently use dissonances of the major and minor second, both within the piano and between the voice and piano; they all contain frequently-shifting meters; and lastly, each song contains a piano motive which serves as a unifying device.

The speaker in the poem, "Most She Touched Me," begins by reflecting on the figure that inspired her generosity. In the second section of the poem, the speaker asks herself, "Were a crumb my whole possession/...Could I such a plea withstand." In the third part, although the act of generosity is not recounted, the speaker recalls that the recipient of her generosity did not thank her, but instead "returned on high." The series of images Dickinson uses imply the heavenly or other-worldly nature of the creature. The closing section of Dickinson's poem implies that the universe resonated with gratitude at her act of charity, "'Twas space sat singing." To parallel the disjointed nature of this poem's structure and images, Sclater writes different accompaniments underneath each part of the poem. For example, the sparse texture of the chords in the second poetic section contrasts with the moving triplets of the first section. The following musical examples demonstrate the contrast in accompaniments.

Figure 46. Sclater, "Most She Touched Me," mm. 13-17.

Figure 47. Sclater, "Most She Touched Me," mm. 26-30.

Another feature that is evident in musical examples 46 and 47 is the triplet motive in the piano part, specifically in measures 13-14 and 26-27. Sclater uses this motive either fragmented or in its entirety a total of eight times within this sixty-measure song. Although the composer also transposes this tonally-ambiguous motive, it nonetheless gives coherence to the song.

One difficulty with notation is demonstrated in musical example 47. The meter shifts from 3/4 in measures 26-28 to 4/4 in measures 29, but the meter shift is not indicated in Sclater's original score. Therefore, the meter shift has been indicated properly in the musical example so that performers may take note of the omission.

Another concern is the placement of breaths in the two longer melodic phrases Sclater writes. Generally, Sclater gives each line of Dickinson's poetry one musical phrase followed by a rest, either short or long. In two instances, he joins two lines of poetry. Therefore, if the singer wants to breathe in the middle of these longer phrases, a logical place to do so is between the lines of poetry: in measures 8-10 the poem's lines are separated thus: "Most she won me by the way/She presented her small figure." In measures 40-42, "I supposed when sudden/Such a praise began."⁹⁷

A final choice singers should make occurs in measures 44-46, shown in the following musical example. As evidenced in musical example 48, Sclater states the word "singing" and then repeats it four times. In order to make the repeated text clear, a singer may choose to give a small lift between each repetition of the word. Also, the melody in measures 44-45 contains short *melismas* and is different from the melodic writing in the rest of the song, so singers should highlight the musical contrast. Two effective ways to highlight this section are either to employ *rubato* or to emphasize the first note of each repetition of the word. Because the piano part in measures 44 and 45 contains limited movement, a singer may take some freedom with her *melismas* without adversely affecting the ensemble between the voice and piano. Furthermore, employing a different musical treatment in these four measures will highlight this section as the climax of the song.

97. Emily Dickinson, *The Poems of Emily Dickinson*, ed. R. W. Franklin (Cambridge, MA: Belknap Press, 1999), 221.

Figure 48. Sclater, "Most She Touched Me," mm. 43-46.

The music and the poetry of the second song in the cycle, "Snow," are easily understood when the piano accompaniment and the melody are regarded as separate events that happen to occur simultaneously. The piano is unusually high in its registration for the entirety of the song, and it contains frequent movement by parallel fifth and dissonances of a second, all of which can be seen in the following musical example.

Figure 49. Sclater, "Snow," mm. 6-9.

The effect of this harmonic language is a stark, cold one and may be viewed as a musical depiction of falling snow. The melody portrays the speaker watching the falling snow from some sort of distance: an emotional distance, a physical distance, or both. As

the speaker watches the snow, she asks it to generously cover the grave of a recently-deceased loved one. The singer should decide on her motivation for the request; she may want the grave hidden from view, or she may take comfort in the fact that a thick blanket of snow can insulate one from the coldness of the world. The melodic writing is in the middle of the voice and is designed to enable the singer to project the text clearly and without the emotional angst frequently associated with the extremes of the vocal range, enabling her to follow Sclater's instructions, "Serene, Introspective."

Two considerations should be highlighted in "Snow." One is the fact that either the right or left hand registration of the piano is always in the same octave as the voice, so a singer should ensure her dynamic choices are not so soft that the piano covers the voice. The second is the possibility of using straight tone during the majority of this brief song. The first advantage to employing straight tone is that it may heighten the musical and the poetic atmosphere; the other is that straight tone allows the singer to keep the emotional distance that both Dickinson's poem and Sclater's instructions require.

"Over the Fence," the last song in the cycle, provides a welcome contrast from the serious subject matter of the first two songs. Although Dickinson scholar John Emerson Todd suggests that the speaker in this poem "realizes acutely the handicap she is under in being a girl rather than a boy,"⁹⁸ this realization does not alter the playful mood Sclater indicates. The composer alternates textures in the accompaniment, using quick figures during the piano solos but using sustained note values while the singer declaims the text, shown in the following two musical examples.

98. John Emerson Todd, *Emily Dickinson's Use of the Persona* (The Hague: Morton, 1973), 23.



Figure 50. Sclater, "Over the Fence," m. 5.

Figure 51. Sclater, "Over the Fence," mm. 15-17.

The alternations between piano and voice are a key feature of this song. In direct contrast to "Snow," where the piano and the voice function independently, in "Over the Fence" the piano and the voice function as the same character. It is as if singer's thoughts are too fast for words during the quick piano prelude, interludes and postlude; but when the words come to the surface of the speaker's mind, Sclater highlights them by transferring the musical movement to the vocal line. Also, singers should notice that Sclater has chosen to set this poem in recitative-like fashion instead of writing a soaring melody. Furthermore, Sclater gives multiple directions to the pianist in terms of tempo in

this short song, including but not limited to *poco accelerando*, *poco ritardando*, “fast,” and “much slower.” Therefore, the singer may take liberties with the tempo in order to project the text in the most effective fashion possible.

Although Sclater did not specify a voice type for *Three Songs on Texts of Emily Dickinson*, due to its poetic content, the cycle is most appropriate for females. Although the range and tessitura of the second and third songs is appropriate for all female voice types, the first song, with its recurring G5's and its high-lying tessitura, limits the cycle as a whole to sopranos or lyric mezzos who have a comfortable middle voice and ease moving through the *secondo passaggio*. Since the harmonic vocabulary is complex with frequent dissonances between the voice and piano, singers with solid pitch and good musicianship will have more success with this cycle than inexperienced ones.

Songs from “Telephone Poles”

Sclater wrote *Songs from “Telephone Poles”* in 1991 for soprano Cheryl Coker. According to Coker, the composer heard her sing at an MMTA convention and wanted to write something for her. In that conversation, he stated that he wanted to find poetry that would suit her and suggested texts from *The Sacred Harp*. Several months later, Sclater gave Coker the cycle, *Songs from “Telephone Poles,”* which she then performed on several recitals in Mississippi, Minnesota and Ohio. Coker stated that she was surprised at first by Sclater's choice of texts, but as she learned the music she began to appreciate the poetry and the composer's vocal writing, which she finds easy to sing. In terms of interpretation, Coker presented the song cycle as a series of four different characters in varying situations.⁹⁹ Another approach that performers may use when preparing this

99. Cheryl Coker, interview with author, Jackson, MS, February 16, 2012.

cycle is to view it as an arc of events in a person's life, including courtship, lovemaking, parenthood and storytelling.

"Thoughts While Driving Home" imitates a waltz but uses non-functional harmonies to capture the irony of the poem. The speaker muses on the party she has just attended, wondering with an underlying current of narcissism if she did and said all the right things. The poem closes with the speaker hoping that the other party-goers commented on her depth of character after her departure. The mood of the poem can be viewed as one of joyful intoxication as the speaker reminisces on the evening's events. Sclater captures the joy of the text by writing a through-composed lyrical melody with a wide range, D4 to G5. The piano alternates between repeating non-functional chords and triplet flourishes in the right hand. The lyrical melody over the non-functional harmonies followed by the texture change to triplet flourishes is shown in the following musical example.

12

Did I make at least one good pun?

12

f

3

3

3

Figure 52. Sclater, "Thoughts While Driving Home," mm. 12-16.

"Thoughts While Driving Home" is similar to "Snow" in that the piano and the voice are two separate events that occur simultaneously, for they are not thematically or musically related to one another. Instead, the singer should be self-absorbed in her

narcissism, while the piano accompaniment underneath represents the background noise at a party. During the interludes, the piano part takes center stage; in particular, the triplet figurations should leap out of the musical texture.

“The Blessing” provides stark contrast musically and poetically to the preceding song. Sclater marks the vocal line, “Intense, introspective” and the piano part “sonorous.” The song is in A B A' form, where the A and A' sections (measures 1-17 and 32-40, respectively) contain similar piano parts and the melodies move mostly by step. The B section contrasts sharply with the first and last sections of the song. In fact, Sclater indicates that the B section should be performed “with gathering intensity” to the climax of the song in measures 25-27. In the second section, the piano is in continuous motion and the melody contains repeated large leaps. The contrast between the writing styles is shown in the following two examples. Example 53 shows an excerpt from the A section of the song, while example 54 shows the change in texture and melodic writing in the B section.

4 *mp*
dark-ened un - til our na - ked-ness was a form of gray;
4 *cresc.* *mp* *mf*

Figure 53. Sclater, "The Blessing," mm. 4-6.

23 *cresc.*
all that love there was no love no love
23 *rit.*

Figure 54. Sclater, "The Blessing," mm. 23-25.

A difficulty in this particular song is for the singer to project the words clearly, for Sclater gives final unaccented syllables of words longer duration than their accented syllables, as illustrated in musical example 53. For example, in measure 4, the composer sets the word “darkened” to an eighth note followed by a quarter note, making the unaccented syllable twice as long as the accented one. In measure 5, he sets the final syllable of “nakedness” as the longest note in the word. In these two instances and in the others like it, singers may choose to accent the correct syllable and decrescendo over the unaccented syllable(s) to preserve the integrity of the word and its proper stress. A second difficulty singers may encounter with the text-setting is on the word “slenderness,” for the accented syllable does not line up with the metrical accents, illustrated in the following musical example.

33 en-vel-o-ping rush the slen - der-ness of your throat,

33 cresc. *mf* *p* deliberate

Figure 55. Sclater, "The Blessing," mm. 33-36.

Because the accented syllable of the word occurs on beat 4 of measure 34 and the middle unaccented syllable of the word is on the downbeat of measure 35, one solution is to displace the accents, putting emphasis on the fourth beat of measure 34, accelerating the phrase forward, and avoiding another accent until the downbeat of measure 36 on the word "throat." Another tool a singer may use in order to correct the improper word stress is to avoid the [r] on the downbeat of measure 35, using the unaccented [ə] in place of the [r]. These suggestions may help a singer to project the words in a clear fashion, even in the instances where the musical text setting makes that goal a difficult one to achieve.

"The Stunt Flier" uses a series of disjointed images to describe the speaker's sleeping baby, including a dancer, a cherub, and a small boy riding a bicycle without holding on to the handlebars. Despite the series of disconnected images, the mood of the poem is static. To capture the stasis of the poetry, Sclater avoids musical contrasts. Instead, he uses tonally ambiguous harmonic language in the piano accompaniment paired with a consistent triplet motive throughout most of the song. Sclater composed a vocal line that is well-designed for clarity of text declamation but is not remarkable for its lyrical qualities. By using the instruction "conversational" over the vocal line, the singer

knows to approach this song as heightened speech rather than as an operatic aria.

Another feature of the vocal line is the frequent use of duplets over the piano's triplets.

The repetitive accompaniment, the character of the vocal line, and the duplet against triplet rhythms between the piano and voice are all illustrated in the following musical example.

The musical score for measures 32-34 of 'The Stunt Flier' by Sclater. The vocal line (top staff) is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It features a duplet rhythm over the piano's triplet accompaniment. The lyrics are: 'through the cu - mu-lus of the tum - bled co - vers,'. The piano accompaniment (bottom staff) is in bass clef with the same key signature. It features a triplet rhythm in the right hand and a duplet rhythm in the left hand. The piano part consists of repeated melodic units beginning on G4, with intervals increasing as the song continues.

Figure 56. Sclater, "The Stunt Flier," mm. 32-34.

The main difficulty singers may encounter when programming this song is to preserve the spontaneous nature of the poetry through the rehearsal process and into performances. Both the poetry and the music should seem improvised in order to relate the immediate nature of the disparate images despite the fact that this song requires careful, attentive musical preparation.

"In Zululand" describes a race of people who prefer round things to square things. In fact, as the closing line of the poem states, "There are no squares in Zululand." The composer's instructions "lively, rhythmic" describe the musical atmosphere of the song accurately. Sclater uses repeated melodic units beginning on G4, but he increases the intervals as the song continues. For example, the opening melody features the ascending leap of a tritone, halfway through the song the main interval becomes a perfect fifth, and

by the end of the song Sclater has used both the minor and major sixth. The next two musical examples illustrate the melodic unit in two of its forms: example 57 features the leap of a tritone, from G to D-flat; while example 58 illustrates the leap expanded to the distance of a perfect fifth, from G to D.

Figure 57. Sclater, "In Zululand," mm. 7-10.

Figure 58. Sclater, "In Zululand," mm. 50-53.

Pitch accuracy in this song may pose a difficulty, for the leaps in the vocal line are wide and fast; also, Sclater changes the intervals during the course of the song, so there is no consistency in the patterns of the leaps. Another difficulty regards the text: Updike uses words that are not commonly used in the English language, including “parabolically”

“curvilinear,” and “anfractuosity,” which means “winding” or “sinuous.”¹⁰⁰ Not only will these words be difficult to understand because they are unfamiliar and unexpected, they are part of the melodic units containing wide, fast leaps, making it even more difficult for the singer to make herself understood. Figure 59 shows one example of the challenging word settings prevalent in this song.



Figure 59. Sclater, "In Zululand," mm. 65-68.

Songs from "Telephone Poles" is approximately sixteen minutes in length and was written for soprano Cheryl Coker. Since the texts are not specific to the female gender, it is appropriate for tenors as well. Although *Songs from "Telephone Poles"* presents some challenges, it is nonetheless a unique cycle due to the varied and surprising poetic content of Updike's poetry and the contrasting musical moods Sclater selects.

100. *The Oxford English Dictionary*, 2nd ed., s.v. "anfractuosity."

Conclusion

One of the stated goals of *A Performer's Guide to Six Song Cycles Composed Between 1959 and 2010 by Mississippi Composers* is to offer a written record of six contributions to the American art song repertoire by Mississippi composers so that these song cycles will not fall into complete obscurity. The other goal of this paper is to offer a practical performer's guide to the selected song cycles, including the structure and form of the songs, possible poetic interpretations, and performance practice techniques, so that singers and teachers may approach these cycles in an informed way. Samuel Jones's *Four Haiku* with poetry by John Stone, Howard Keever's *Dreams* with poetry by Langston Hughes, Raymond Liebau's *Song Set I* and *Song Set II*, both with poetry by Eugene Field, and James Sclater's *Three Songs on Texts of Emily Dickinson* and *Songs from "Telephone Poles"* with poetry by John Updike are all solid but little-known contributions to the genre of American art song. By offering a performer's guide to these six cycles, it is my hope that this document provides the information necessary for curious musicians to sing, teach, and perform any of these song cycles.

APPENDIX A

SCORE PUBLICATION AND/OR ACQUISITION INFORMATION

Four Haiku by Samuel Jones. Houston, TX: Campanile Music Press, 1991. Out of Print. Contact the composer through his website at <http://samueljones.net>.

Dreams: A Song Cycle on the Poems of Langston Hughes by Howard Keever. Unpublished score, 2010. Contact the composer through William Carey University or contact the author through her website at www.mabarymezzo.com.

Song Set I and *Song Set II* by Raymond Liebau. Purchase scores through the composer's website at <http://musicnmorebyrnr.com>.

Three Songs on Texts of Emily Dickinson and *Songs from "Telephone Poles"* by James Sclater. Contact the composer through his website at <http://jamessclater.com>.

APPENDIX B

POEMS

Four Haiku**Music by Samuel Jones****Poetry by John Stone****I**

We are the mighty
ones. See our guns, our bombs...our
broken fingernails.

II

We turn through old rain
from new graves. As if death were
not enough...comes life.

III

O moon, that tiptoes
softly on the summer sky...
are the stars asleep?

IV

Migrant bird, dipping
purple wings to earth...Who is
your navigator?

Dreams**Music by Howard Keever****Poetry by Langston Hughes****“The Dream Keeper”**

Bring me all of your dreams,
 You dreamers,
 Bring me all of your
 Heart melodies
 That I may wrap them
 In a blue cloud-cloth
 Away from the too-rough fingers
 Of the world.

“Dream Variations”

To fling my arms wide
 In some place of the sun,
 To whirl and to dance
 Till the white day is done.
 Then rest at cool evening
 Beneath a tall tree
 While night comes on gently,
 Dark like me –
 That is my dream!

To fling my arms wide
 In the face of the sun,
 Dance! Whirl! Whirl!
 Till the quick day is done.
 Rest at pale evening...
 A tall, slim tree...
 Night coming tenderly
 Black like me.

“Dreams”

Hold fast to dreams
 For if dreams die
 Life is a broken-winged bird
 That cannot fly.

Hold fast to dreams
 For when dreams go
 Life is a barren field
 Frozen with snow.

“As I Grew Older”

It was a long time ago.
I have almost forgotten my dream.
But it was there then,
In front of me,
Bright like a sun –
My dream.

And then the wall rose,
Rose slowly,
Slowly,
Between me and my dream.
Rose slowly, slowly,
Dimming,
Hiding,
The light of my dream.
Rose until it touched the sky –
The wall.

Shadow.
I am black.

I lie down in the shadow.
No longer the light of my dream before me,
Above me.
Only the thick wall.
Only the shadow.

My hands!
My dark hands!
Break through the wall!
Find my dream!
Help me to shatter this darkness,
To smash this night,
To break this shadow
Into a thousand lights of sun,
Into a thousand whirling dreams
Of sun!

“Love Song for Antonia”

If I should sing
All of my songs for you
And you would not listen to them,
If I should build
All of my dream houses for you
And you would never live in them,
If I should give
All of my hopes to you
And you would laugh and say: I do not care,
Still I would give you my love
Which is more than my songs,
More than any houses of dreams,
Or dreams of houses –
I would still give you my love,
Though you never looked at me.

“I Dream a World”

I dream a world where man
No other man will scorn,
Where love will bless the earth
And peace its paths adorn.
I dream a world where all
Will know sweet freedom's way,
Where greed no longer saps the soul
Nor avarice blights our day.
A world I dream where black or white,
Whatever race you be,
Will share the bounties of the earth
And every man is free,
Where wretchedness will hang its head
And joy, like a pearl,
Attends the needs of all mankind –
Of such I dream, my world!

*Song Set I***Music by Raymond Liebau****Poetry by Eugene Field****“So, So, Rock-a-by So!”**

So, so, rock-a-by so!

Off to the garden where dreamikens grow;

And here is a kiss on you winkyblink eyes,

And here is a kiss on your dimple-down cheek,

And here is a kiss for the treasure that lies

In the beautiful garden way up in the skies

Which you seek.

Now mind these three kisses wherever you go –

So, so, rock-a-by so!

There’s one little fumfay who lives there, I know,

For he dances all night where the dreamikens grow;

I send him this kiss on your droopydrop eyes,

I send him this kiss on your rosyred cheek.

And here is a kiss for the dream that shall rise

When the fumfay shall dance in those far away skies

Which you seek.

Be sure that you pay those three kisses you owe –

So, so, rock-a-by so!

And, by-low, as you rock-a-by go,

Don’t forget mother who loveth you so!

And here is her kiss on your weepydeep eyes,

And here is her kiss on your peachypink cheek,

And here is her kiss for the dream-land that lies

Like a babe on the breast of those far away skies

Which you seek –

The blinky-wink garden where dreamikens grow –

So, so, rock-a-by so!

“The Cunnin’ Little Thing!”

When baby wakes of mornings,
 Then it’s wake, ye people all!
 For another day
 Of song and play
 Has come at our darling’s call!
 And, till she gets her dinner,
 She makes the welkin ring.
 And she *won’t* keep still till she’s had her fill –
 The cunnin’ little thing!

When baby goes a-walking,
 Oh, how her paddies fly!
 For that’s the way
 The babies say
 To other folk “by-by”;
 The trees bend down to kiss her,
 And the birds in rapture sing,
 As there she stands and waves her hands –
 The cunnin’ little thing!

When baby goes a-rocking
 In her bed at close of day,
 At hide-and-seek
 On her dainty cheek
 The dreams and the dimples play;
 Then it’s sleep in the tender kisses
 The guardian angels bring
 From the Far Above to my sweetest love –
 You cunnin’ little thing!

“With Trumpet and Drum”

With big tin trumpet and little red drum,
 Marching like soldiers, the children come!
 It's this way and that way they circle and file –
 My! but that music of theirs is fine!
 This way and that way, and after a while
 They march straight into this heart of mine!
 A sturdy old heart, but it has to succumb
 To the blare of that trumpet and beat of that drum!

Come on, little people, from cot and from hall –
 This heart it hath welcome and room for you all!
 It will sing you its songs and warm you with love,
 As your dear little arms with my arms intertwine;
 It will rock you away to the dreamland above –
 Oh, a jolly old heart is this old heart of mine,
 And jollier still is it bound to become
 When you blow that big trumpet and beat that red drum!

So come; though I see not *his* dear little face
 And hear not *his* voice in this jubilant place,
 I know he were happy to bid me enshrine
 His memory deep in my heart with your play –
 Ah, me! but a love that is sweeter than mine
 Holdeth my boy in its keeping to-day!
 And my heart it is lonely – so, little folk, come,
 March in and make merry with trumpet and drum!

“The Doll’s Wooing”

The little French doll was a dear little doll
 Tricked out in the sweetest of dresses;
 Her eyes were of hue
 A most delicate blue
 And dark as the night were her tresses;
 Her dear little moth was fluted and red,
 And this little French doll was so very well bred
 That whenever accosted her little mouth said:
 “Mamma! mamma!”

The stockinet doll, with one arm and one leg,
 Had once been a handsome young fellow,
 But now he appeared
 Rather frowzy and bleared
 In his torn regimentals of yellow;
 Yet his heart gave a curious thump as he lay
 In the little toy cart near the window one day
 And heard the sweet voice of that French dolly say:
 “Mamma! mamma!”

He listened so long and he listened so hard
 That anon he grew ever so tender,
 For it’s everywhere known
 That the feminine tone
 Gets away with all masculine gender!
 He up and he wooed her with soldierly zest,
 But all she’d reply to the love he professed
 Were *these* plaintive words (which perhaps you have guessed):
 “Mamma! mamma!”

Her mother – a sweet little lady of five –
 Vouchsafed her parental protection,
 And although stockinet
 Wasn’t blue-blooded, yet
 She really could make no objection!
 So soldier and dolly were wedded one day,
 And a moment ago, as I journeyed that way,
 I am sure that I heard a wee baby voice say:
 “Mamma! mamma!”

“Some Time”

Last night, my darling, as you slept,
I thought I heard you sigh,
And to your little crib I crept,
And watched a space thereby;
Then, bending down, I kissed your brow –
For, oh! I love you so –
You are too young to know it now,
But some time you shall know.

Some time, when, in a darkened place
Where others come to weep,
Your eyes shall see a weary face
Calm in eternal sleep;
The speechless lips, the wrinkled brow,
The patient smile may show –
You are too young to know it now,
But some time you shall know.

Look backward, then, into the years,
And see me here to-night –
See, O my darling! how my tears
Are falling as I write;
And feel once more upon your brow
The kiss of long ago –
You are too young to know it now,
But some time you shall know.

Song Set II**Music by Raymond Liebau****Poetry by Eugene Field****“Grandma’s Prayer”**

I pray that, risen from the dead,
I may in glory stand –
A crown, perhaps, upon my head,
But a needle in my hand.

I’ve never learned to sing or play,
So let no harp be mine;
From birth unto my dying day,
Plain sewing’s been my line.

Therefore, accustomed to the end
To plying useful stitches,
I’ll be content if asked to mend
The little angels’ breeches.

“When I was a Boy”

Up in the attic where I slept
 When I was a boy, a little boy,
 In through the lattice the moonlight crept,
 Bringing a tide of dreams that swept
 Over the low, red trundle-bed,
 Bathing the tangled curly head,
 While moonbeams played at hide-and-seek
 With the dimples on the sun-browned cheek—
 When I was a boy, a little boy!

And, oh! the dreams—the dreams I dreamed!
 When I was a boy, a little boy!
 For the grace that through the lattice streamed
 Over my folded eyelids seemed
 To have the gift of prophecy,
 And to bring me glimpses of times to be
 When manhood’s clarion seemed to call –
 Ah! *that* was the sweetest dream of all,
 When I was a boy, a little boy!

I’d like to sleep where I used to sleep
 When I was a boy, a little boy!
 For in at the lattice the moon would peep,
 Bring her tide of dreams to sweep
 The crosses and griefs of the years away
 From the heart that is weary and faint to-day;
 And those dreams should give me back again
 A peace I have never known since then –
 When I was a boy, a little boy!

“The Duel”

The gingham dog and the calico cat
 Side by side on the table sat;
 Twas half-past twelve, and (what do you think!)
 Not one nor t’other had slept a wink!
 The old Dutch clock and the Chinese plate
 Appeared to know as sure as fate
 There was going to be a terrible spat.
*(I wasn’t there; I simply state
 What was told to me by the Chinese plate!)*

The gingham dog went “Bow-wow-wow!”
 And the calico cat replied “Mee-ow!”
 The air was littered, an hour or so,
 With bits of gingham and calico,
 While the old Dutch clock in the chimney-place
 Up with its hands before its face,
 For it always dreaded a family row!
*(Now mind: I’m only telling you
 What the old Dutch clock declares is true!)*

The Chinese plate looked very blue,
 And wailed, “Oh dear! what shall we do!”
 But the gingham dog and the calico cat
 Wallowed this way and tumbled that,
 Employing every tooth and claw
 In the awfulest way you ever saw –
 And, oh! how the gingham and calico flew!
*(Don’t fancy I exaggerate –
 I got my news from the Chinese plate!)*

Next morning, where the two had sat
 They found no trace of dog or cat;
 And some folks think unto this day
 That burglars stole that pair away!
 But the truth about the cat and pup
 Is this: they ate each other up!
 Now what do you really think of that!
*(The old Dutch clock it told me so,
 And that is how I came to know.)*

Three Songs on Texts of Emily Dickinson
Music by James Sclater
Poetry by Emily Dickinson

“Most She Touched Me”

Most she touched me by her muteness -
 Most she won me by the way
 She presented her small figure -
 Plea itself - for Charity -

Were a Crumb my whole possession -
 Were there famine in the land -
 Were it my resource from starving -
 Could I such a plea withstand -

Not upon her knee to thank me
 Sank this Beggar from the Sky -
 But the Crumb partook - departed -
 And returned on High -

I supposed - when sudden
 Such a Praise began
 ‘Twas as Space sat singing
 To herself - and men -

‘Twas the Winged Beggar -
 Afterwards I learned
 To her Benefactor
 Making Gratitude.

“Snow Beneath Whose Chilly Softness”

Snow beneath whose chilly softness
 Some that never lay
 Make their first Repose this Winter
 I admonish Thee

Blanket Wealthier the Neighbor
 We so new bestow
 Than thine Acclimated Creature
 Wilt Thou, Austere Snow?

“Over the Fence”

Over the fence -
 Strawberries - grow -
 Over the fence -
 I could climb - if I tried, I know -
 Berries are nice!

But - if I stained my Apron -
 God would certainly scold!
 Oh, dear, - I guess if He were a Boy -
 He'd - climb - if He could!

Songs from Telephone Poles**Music by James Sclater****Poetry by John Updike**

Copyright permission to reproduce Updike's poetry could not be secured in time for publication, so for John Updike's poems, see *Telephone Poles and Other Poems* by John Updike.

APPENDIX C



THE UNIVERSITY OF
SOUTHERN MISSISSIPPI

INSTITUTIONAL REVIEW BOARD

118 College Drive #5147 | Hattiesburg, MS 39406-0001

Phone: 601.266.6820 | Fax: 601.266.4377 | www.usm.edu/irb

NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

The risks to subjects are minimized.

The risks to subjects are reasonable in relation to the anticipated benefits.

The selection of subjects is equitable.

Informed consent is adequate and appropriately documented.

Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.

Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.

Appropriate additional safeguards have been included to protect vulnerable subjects.

Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event.

This should be reported to the IRB Office via the "Adverse Effect Report Form".

If approved, the maximum period of approval is limited to twelve months.

Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 11120802

**PROJECT TITLE: A Performer's Guide to Six Song Cycles
by Living Mississippi Composers**

PROJECT TYPE: Dissertation

RESEARCHER/S: Sarah Mabary

COLLEGE/DIVISION: College of Arts & Letters

DEPARTMENT: School of Music

FUNDING AGENCY: N/A

IRB COMMITTEE ACTION: Expedited Review Approval

PERIOD OF PROJECT APPROVAL: 12/13/2011 to 12/12/2012

Lawrence A. Hosman, Ph.D.

Institutional Review Board Chair

BIBLIOGRAPHY

- Barksdale, Richard K. *Langston Hughes: The Poet and His Critics*. Chicago: American Library Association, 1977.
- Brackett, David. *Interpreting Popular Music*. Cambridge: Cambridge University Press, 1995.
- Carman, Judith E., William K. Gaeddert, and Rita M. Resch. *Art Song in the United States, 1759-1999*. Lanham, MD: Scarecrow Press, 2001.
- Clifton, Keith E. *Recent American Art Song: A Guide*. Lanham, MD: Scarecrow Press, 2008.
- Conrow, Robert. *Field Days: The Life, Times and Reputation of Eugene Field*. New York: Charles Scribner, 1974.
- Dennis, Charles H. *Eugene Field's Creative Years*. New York: Doubleday, Page and Company, 1924.
- Detweiler, Robert. *John Updike*. Rev. ed. Boston: Twayne Publishers, 1984.
- Dickinson, Emily. *The Poems of Emily Dickinson*. Edited by R. W. Franklin. Cambridge: Belknap Press, 1999.
- Duke, John. "Some Reflections on the Art Song in Music." *American Music Teacher* 25:4 (February/March 1976). 26, 29.
- Field, Eugene. *A Little Book of Western Verse*. New York: C. Scribner's Sons, 1896.
- _____. *The Works of Eugene Field: Poems of Childhood*. New York: C. Scribner's Sons, 1905.
- "Field, Eugene." *Poetry Archive*, http://www.poetry-archive.com/f/field_eugene.html (accessed September 2, 2011).
- Friedberg, Ruth C. *America Comes of Age*. Vol 1 of *American Art Song and American Poetry*. Metuchen, NJ: Scarecrow Press, 1981.
- _____. *Voices of Maturity*. Vol 2 of *American Art Song and American Poetry*. Metuchen, NJ: Scarecrow Press, 1984.
- Giddins, Gary and Scott DeVeaux. *Jazz*. New York: W.W. Norton and Company, 2009.
- Grabher, Gudrun, Roland Hagenbüchle, and Cristanne Miller, Editors. *The Emily Dickinson Handbook*. Amherst: University of Massachusetts Press, 1998.

- Gregory, Horace and Marya Zaturenska. *A History of American Poetry, 1900-1940*. New York: Harcourt, Brace and Company, 1942.
- Guerra, Jonnie. "Dickinson Adaptations in the Arts and the Theater." In *The Emily Dickinson Handbook*, ed. by Gudrun Grabher, Roland Hagenbüchle, and Cristanne Miller, 385-407. Amherst: University of Massachusetts Press, 1998.
- Hamilton, Alice and Kenneth Hamilton. *The Elements of John Updike*. Grand Rapids, MI: William B. Eerdmans, 1970.
- Hughes, Langston. *Fine Clothes to the Jew*. New York: Knopf, 1927.
- _____. *The Collected Poems of Langston Hughes*. Edited by Arnold Rampersad. New York: Vintage Classics, 1994.
- _____. "The Negro Artist and the Racial Mountain." In *African American Literary Theory*, edited by Winston Napier, 27-30. New York: New York University Press, 2000.
- _____. *The Weary Blues*. New York: Knopf, 1926.
- Ivey, Donald. *Song: Anatomy, Imagery, and Styles*. New York: Free Press, 1970.
- "James Sclater." <http://jamessclater.com/biography.html> (accessed July 25, 2011).
- "John H(enry) Stone." *Contemporary Authors Online*. Detroit: Gale, 2002. *Literature Resource Center*, http://go.galegroup.com/ps/i.do?id=GALE%7CH1000095590&v=2.1&u=mag_u_usm&it=r&p=LitRC&sw=w (accessed August 8, 2011).
- Jones, Samuel. *Four Haiku*. Houston: Campanile Music Press, 1991.
- Keever, Howard. *Dreams: A Song Cycle on the Poems of Langston Hughes*. Unpublished score, 2010.
- Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Rev. ed. Milwaukee: Hal Leonard Corporation, 2005.
- Kynaston, Trent P. and Robert J. Ricci. *Jazz Improvisation*. Englewood Cliffs, N.J.: Prentice-Hall, 1978.
- Leyda, Jay. *The Years and Hours of Emily Dickinson*. 2 vols. New Haven: Yale University Press, 1960.
- Liebaw, Raymond K. *Song Set I*. Unpublished score, 1988.
- _____. *Song Set II*. Unpublished score, 1989.

Lowenberg, Carlton. *Musicians Wrestle Everywhere: Emily Dickinson and Music*. Berkeley: Fallen Leaf Press, 1992.

Moore, Allan ed., *The Cambridge Companion to Blues and Gospel Music*. Cambridge: Cambridge University Press, 2002.

"Music and More." <http://musicnmorebyrnr.com/Index.html> (accessed July 11, 2011).

Olson, Ray. Review of "Where Water Begins: Poems and Other Prose," by John H. Stone. Booklist 95.4 (October 15, 1998): 389.
http://go.galegroup.com/ps/i.do?&id=GALE%7CA55053404&v=2.1&u=mag_u_usm&it=r&p=LitRC&sw=w (accessed August 22, 2011).

Rampersad, Arnold. "Langston Hughes: The Man, The Writer, and His Continuing Influence." In *Langston Hughes: The Man, His Art, and His Continuing Influence*, ed. James C. Trotman, 21-34. New York: Garland Publishing, 1995.

_____. *The Life of Langston Hughes: I Dream a World*. Vol. 2 Oxford: Oxford University Press, 1988.

Sclater, James S. *Three Songs on Texts of Emily Dickinson*. Unpublished score, 1988.

_____. *Songs from "Telephone Poles."* Unpublished score, 1991.

Searles, George J. "The Poorhouse Fair: Updike's Thesis Statement." In *Critical Essays on John Updike*, ed. William R. Macnaughton, 231-236. Boston: G. K. Hall and Company, 1982.

Seaton, Douglass. *The Art Song: A Research and Information Guide*. New York: Garland Publishing, 1987.

Sewall, Richard B. *The Life of Emily Dickinson*. 2 vols. New York: Farrar, Straus and Giroux, 1974.

Stone, John. *In All This Rain*. Baton Rouge: Louisiana State University Press, 1980.

_____. *The Smell of Matches*. Baton Rouge: Louisiana State University Press, 1988.

_____. *Where Water Begins: New Poems and Prose*. Baton Rouge: Louisiana State University Press, 1998.

Strandberg, Victor. "John Updike and the Changing of the Gods." In *Critical Essays on John Updike*, ed. William R. Macnaughton, 175-194. Boston: G.K. Hall and Company, 1982.

Thompson, Slason. *Eugene Field: A Study in Heredity and Contradictions*. 2 vols. New York: Charles Scribner, 1901.

Todd, John Emerson. *Emily Dickinson's Use of the Persona*. The Hague: Morton, 1973.

Trotman, James C. "For All the Kids to Come: The Troubled Island of William Grant Still and Langston Hughes." In *Langston Hughes: The Man, His Art, and His Continuing Influence*, ed. James C. Trotman, 109-118. New York: Garland Publishing, 1995.

_____, ed., *Langston Hughes: The Man, The Art and His Continuing Influence*. New York: Garland Publishing, 1995.

Updike, John. *Telephone Poles and Other Poems*. Greenwich: Fawcett Publications, 1968.

Villamil, Victoria Etnier. *A Singer's Guide to the American Art Song 1870-1980*. Metuchen, NJ: Scarecrow Press, 1993.

White, Fred D. *Approaching Emily Dickinson: Critical Currents and Crosscurrents Since 1960*. Rochester: Camden House, 2008.

Wilson, Francis. *The Eugene Field I Knew*. New York: Charles Scribner, 1898.